



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

NYPL RESEARCH LIBRARIES



3 3433 06925512 7

RIE GALIGNANI
Amerie, Books
cuc de Ricoli
PARIS
QUAI MASENA

1. English language - German

1711

This book is under no circumstances to be taken from the Building

[illegible]

form 410

(Blue)

FRENCH IDIOMS.

Author of *French Idioms, Explanatory Notes, and Illustrative Papers.*

Illustrated by the Author. Cloth. Price 1s. 6d.

Illustrated by the Author. price 2s.

COMPARATIVE IDIOMS.

FRENCH PART.

Author of *History M.A. of Oxford*; *Taylorian Teacher of*
French; *Examiner in the Oxford Local Examinations*

Illustrated by the Author. cloth, price 2s.

COMPARATIVE IDIOMS.

GERMAN PART.

Author of *Dulwich College*; and
Professor of German; and *PROFESSOR R.*
of German to H.R.H. the Prince

7113
76

CLASS-BOOK
OF
COMPARATIVE IDIOMS

ENGLISH PART

PUBLIC
LIBRARY
BY
JULES BUE,

*Hon. M.A. of Oxford; Taylorian Teacher of French, Oxford; Examiner in
the Oxford Local Examinations from 1858; etc.*

AND

W. COLLETT SANDARS,
Taylorian Exhibitions, Oxford.

SIXTH EDITION.

LIBRAIRIE HACHETTE ET Cie
LONDON: 18, KING WILLIAM STREET, CHANCERY CROSS.
PARIS: 79, BOULEVARD SAINT-GERMAIN.
BOSTON: CARL SCHÖENHOF.

1888

ALL RIGHTS RESERVED.

CLASS-BOOK
OF
COMPARATIVE IDIOMS
ENGLISH PART.

that a passing glance has effectually taught him the difference or affinity between the English and French phrases.

It is hoped that the Class Book of Comparative Idioms will be employed in schools, not only to advantage for *viva voce* instruction in class, but also as a text-book for written translations.

It is with this intention that in the course of the Conversations repetition of words and phrases has, as far as possible, been avoided, so that the learner may not only acquire a considerable stock of idiomatic expressions of frequent occurrence, but may at the same time store his mind with no small amount of the most useful words. The isolated phrases which may be found in Dictionaries or Exercise-books hitherto published do not offer the advantage which it is hoped may be derived from this Course, in which the phrases have been introduced in the place which they naturally occupy in conversation, with a view to direct the student to a correct and practical application of their usage.

This avoidance of repetition in the course of the conversation will tend to render the interest more sustained ; while the absence of obsolete, unusual, or slang expressions, and the natural and familiar turn of the phrases will obviate that stilted and oftentimes objectionable character, which is the mark of so many Manuals.

The title of this work was suggested by the kind of labour which was necessary to accomplish it ; and it must be distinctly borne in mind that the French portion of the work is not a *translation* of the English, nor the English of the French.

In all cases where idiomatic expressions occur, either in the English or the French, *equivalents* have been made use of, when it was found that the synonymy of idea was preferable to the synonymy of expression ; but still they are equivalents and not translations ; and by this method the points of difference between the two languages are brought into prominent relief.

It is recommended that attention should be paid in schools to translating the Conver-

sations *vivâ voce* in the first place, the idiom or difference of construction in the sentence being pointed out by the teacher ; and that the exercise should afterwards be written, especially by the higher classes ; and that, subsequently, the French portion of the Comparative Idioms should occasionally be retranslated into the original English in order to refresh the memory of the student.

In lower classes, the French portion of the work may advantageously be employed as an exercise in reading and translation, and some of the Conversations may from time to time be learnt by heart and repeated in form by each member saying the sentence which comes to his turn in the order of succession.

DU LANGAGE DE LA CONVERSATION.

IL existe en français entre les mots *langue* et *langage* une différence qu'il est nécessaire d'établir et de faire sentir, afin qu'en étudiant le langage de la conversation l'élève sache bien quelle est cette partie de la langue française dont il se prépare à acquérir la connaissance.

Le mot *langue*, dans son sens particulier, désigne l'ensemble de tous les mots employés par un peuple dans tous leurs sens, et dans toutes les constructions où ils peuvent entrer. Donc, lorsque nous parlons de la *langue française* nous entendons la langue employée par le peuple français pour exprimer ses pensées selon les règles établies par les usages propres à ce peuple. C'est la collection des moyens d'exprimer ses pensées par la parole.

Le mot *langage* diffère du mot *langue* comme l'espèce du genre. La finale *age* du mot exprimant *ce qui opère, ce qui agit*, fait la nuance des deux mots, et l'on aperçoit que si la *langue* est la collection des moyens d'exprimer la pensée par la parole, le *langage* est plutôt l'emploi de ces moyens.

Toute langue est un langage, mais la réciproque n'est pas vrai.

Ainsi nous pouvons dire que la pantomime est un

x DU LANGAGE DE LA CONVERSATION.

langage ; nous ne dirions pas que c'est une langue. Nous parlons du langage des yeux, du langage des fleurs, des oiseaux, &c. Nous disons enfin, pour signifier la manière de s'exprimer quant aux mots, à la diction, langage figuré ; langage obscur, incorrect.

“ Je vis de bonne soupe et non de beau langage ;
Vaugelas n'apprend pas à bien faire un potage.”

s'écrie le bonhomme Géronte dans “ Les Femmes Savantes ” de Molière.

Le *langage de la conversation* est l'emploi des moyens d'exprimer la pensée par la parole restreint à la conversation. C'est dans ce langage que se rencontrent surtout et le plus souvent les tours singuliers, les expressions particulières qui caractérisent une langue et la font distinguer des autres comme *idiome*, nom dont on se sert pour désigner la langue d'un peuple considérée dans ses caractères spéciaux. On donne donc le nom d'*idiotismes* aux tours d'élocution qui sont propres à un idiome ; et c'est dans cette propriété des expressions et des tours que consistent les finesses et les délicatesses d'un idiome.

Prenons pour exemple un ou deux idiotismes des plus ordinaires. L'anglais I WAS TOLD THEY WOULD COME TO-MORROW, deviendrait en français dans une traduction littérale : J'ÉTAIS DIT ILS VIENDRAIENT DEMAIN, tournure complètement en dehors des usages de la langue, et par conséquent barbarisme, puisque les usages de la langue veulent la phrase ainsi construite : *On m'a dit qu'ils viendraient demain.*

Le français : IL Y A BEAUCOUP DE MONDE DANS LES

RUES, deviendrait en anglais dans une traduction littérale : IT THERE HAS MUCH OF WORLD IN THE STREETS, phrase presque incompréhensible pour un Anglais qui, suivant les usages de sa langue, est accoutumé de dire : *There are a great many people in the streets.*

Un Français donnera donc le nom d'*idiotisme anglais* ou d'anglicisme à la tournure *I was told*. Un Anglais donnera le nom d'*idiotisme français* (French idiom) ou de gallicisme à la tournure *Il y a*.

Toutes les langues considérées dans ce qu'elles ont de spécial et comparées avec les autres langues sont remplies de ces idiotismes qu'il faut connaître, sous peine de commettre les erreurs les plus grossières, soit en interprétant une langue soit en la faisant servir à l'expression de nos pensées.

Un long séjour dans le pays où se parle la langue que nous étudions facilite considérablement la connaissance de ses formes particulières, comme lorsque nous vivons dans l'intimité d'une personne nous apprenons à connaître toutes les nuances de son caractère particulier ; mais privés de ce secours, il nous faut chercher par tous les moyens à nous familiariser avec ces tours d'élocution, et les apprendre dans les livres comme nous apprenons les particularités de la vie d'un homme dans sa biographie.

Ce travail demande, on le pense bien, une attention particulière et ne peut se faire avec fruit que lorsqu'on s'y livre avec un esprit docile et libre de préjugés.

Une idée étant donnée, il faut se dire : 1. Qu'une idée peut être conçue d'autant de façons qu'il existe de

circonstances capables d'influer sur l'auteur de l'idée matériellement et moralement. 2. Que l'expression de cette idée peut varier d'autant de façons qu'elle a été conçue. 3. Que la forme donnée à l'expression étant fortuite d'abord et conventionnelle ensuite, elle pourrait varier à l'infini : c'est-à-dire autant de fois qu'il se formerait de groupes particuliers d'individus intéressés à se communiquer entre eux, indépendamment des individus d'un autre groupe, une idée commune à tous.

Alors les formes diverses employées par les différents peuples pour exprimer la même idée cessent d'être un sujet d'étonnement et de regret ; et l'on comprend que l'étude des langues est en même temps l'étude de l'esprit humain.

COMPARATIVE IDIOMS.

CONVERSATIONS.

I.

INTRODUCTORY.

1. How should you translate "It cannot be helped"?
2. "On ne saurait qu'y faire."
3. How do you know that?
4. Because I have learnt it.
5. You must have quite an exceptional aptitude for learning languages; you speak them more idiomatically than anybody I know.
6. I don't think I have more aptitude than many people who murder them.
7. You know them better than I do, however; although we began to learn them exactly at the same time: how is that?
8. Because we did not set to work the same way.
9. I did all I could to succeed in speaking them properly: I spent six months in each country, and I read an immense deal.
10. Yes, but you did not study enough.

11. What do you mean by studying?
12. You did not compare the languages which you were learning carefully and diligently with your mother tongue.
13. One does not learn living languages in grammars, but by practice.
14. I allow that; one learns how to "speak" languages by practice. It is, however, grammar which teaches one how to speak them correctly.
15. That is quite a common-place remark of yours: I studied grammar as carefully as you can have done.
16. And you are satisfied with that?
17. No, since I make it a rule to pass six months in the country where the language which I am studying is spoken.
18. Six months! You think that is enough?
19. Perhaps not; but still, as I speak almost all day long with all sorts of people, I must learn a great deal.
20. No, because you use all kinds of expressions without knowing which are the best.
21. I take great care to listen attentively to persons who move in good society, and to those who seem to be well educated.
22. That is all very well: but you listen only to understand; the rapid course of conversation does not allow you to study the construction of the language.

23. Yet I have learned a good number of idiomatic expressions.
24. The most simple and familiar ones—those which you have heard repeated oftenest—At that rate you would have to stop twenty years in a country in order to become familiar with the greater part of the idioms of the language spoken there.
25. That is why I was not satisfied with that; I have read standard works, novels, comedies—in fact, a great deal.
26. That, too, is all very well; I shall, however, repeat the observation I made just now: you read in order to understand, and this is the result:—Will you allow me to tell it you?
27. Of course I will; go on. I am anxious to hear you tell me my own history.
28. I will proceed systematically (I am fond of method:) =
—Firstly, what you understood easily made no impression on you as regards the turn of the sentences, which you forgot as soon as you read them. Secondly, you have often only half understood, or even misunderstood completely, phrases whose construction is quite exceptional, and the meaning of which it is difficult to grasp, unless one has had a great deal of practice in that kind of work. Thirdly, you have met with a mass of expressions which have remained unintelligible to you, because you could not find an explanation of them anywhere.
29. What you have just said about reading seems to me true enough. Your remarks about conversation

do not strike me as so satisfactory. I did not play such a passive part as you think, perhaps: I took care that my turn to speak occurred frequently.

30. And lasted a long time, I dare say! But as regards language, as with everything else, quality is preferable to quantity.
31. It is unnecessary to tell you that I tried to express myself well.
32. So is it that I should remind you that nobody corrected you when you expressed yourself badly.
33. That's true; one finds very few people disposed to do one that kindness.
34. There are two good reasons for that—the one, politeness; the other, indifference.
35. You do not, however, think it a bad plan to take every opportunity of speaking a foreign language, do you? I am sure I have remarked that you never fail to engage in conversation with strangers who do not speak your language.
36. I never do, for I find it a great pleasure and good practice to talk to them; but I listen even more readily than I speak; and as study has prepared me for such a task, I recognise easily the peculiarities of the language and idiomatic expressions of which I thus learn how to make a proper use.
37. You are always putting study in the foreground; you do not, then, approve of a person learning ready-made phrases by heart? It is, however, the method which comes nearest the natural one.

Would you not give your children a foreign nurse?

38. Perhaps I should. At any rate I should not wish that later on they should fancy they knew how to sing from the fact of having, the dear little things, learned somehow or other a certain number of tunes ; and I should take great care to point out to them that persons who know how to turn the handle of a barrel-organ are not on that account musicians.
39. Your children. I am afraid, would find it difficult to understand what you meant.
40. But you understand—that is all I care about just at present.
41. Will you be kind enough to tell me, though, what sort of work you do to enable you to express yourself so correctly in a language which is not your own ?
42. I mark carefully every phrase which cannot be translated literally. I study their construction, and compare them with those which express the same idea in my own language.
43. So you really think the study of modern languages is a serious matter ?
44. I think that it is highly important and very difficult to express one's thoughts in one language when one thinks in another, without——
45. Without being laughed at ?
46. No, without making gross blunders which one could avoid by taking a little trouble.

II.

47. Do you know what time it is?
48. I have not the least idea.
49. Look at your watch ; mine is out of order.
50. My watch is at the watchmaker's ; I broke the main-spring as I was winding it up.
51. Here's a nice state of things ! These clocks are not going.
52. I don't know if you have remarked that there is a clock on the chimney-piece of every room in the hotels in France, and that there is not a single one that goes well.
53. It is only an ornament which people have the good sense to dispense with in English hotels.
54. It does not lessen the price of one's room in England, however.
55. After all, we don't know what time it is.
56. Look out of the window ; I think that by leaning forward a little you can see the clock of St. Thomas'.
57. I dare not, really ; it makes me giddy.
58. You are not accustomed as I am to live in the fourth storey above the " entre-sol."
59. These entre-sols are a good idea of the Paris architects. It is only lately I learned that an entre-sol

is a room between the ground-floor and the first storey.

60. They are not known in your country. But it strikes me the invention benefits the landlord more than it does the tenant.
61. That is just my view of the matter; but still if it were not for the *entre-sol* we should have to say that we lived on the fifth floor.
62. There is nothing humiliating in that. I say, the face of the clock has only one hand!
63. Which is it, the minute or the hour-hand?
64. The minute-hand, which stands at VII., that is to say, thirty-five minutes.
65. Then it is twenty-five minutes to eleven, for I remember hearing it strike ten not long ago.
66. We shall be behindhand: you know that breakfast is at eleven o'clock.
67. How long does it take to go from here to your brother-in-law's?
68. A good half-hour: by starting at once and walking fast we should perhaps get there in time.
69. We shall see the right time when we pass the Exchange; it will be time enough then to hurry our steps, if it is necessary.
70. Just look; ten minutes to eleven: the church clock was slow.
71. Or perhaps this is fast?
72. No, this goes exactly: all business men set their watches by the Exchange; didn't you know that?

73. No I didn't; but that did not prevent my admiring that little masterpiece of clock-work. I think it a very good idea to put the works in a glass-case, so that everyone can see them.
74. I think it would be wise of us to take a cab.
75. It is scarcely worth while. Your brother-in-law will, I am sure, give us a quarter of an hour's law.
76. Of course he will: but shall we be there at a quarter-past eleven?
77. You ought to know better than I do, who do not know the distance.
78. Well, since we have taken the trouble to walk as far as this let us go on at any cost.
79. Thank you for your consideration for me.
80. Don't mention it; like you, I far prefer walking.
81. But you will have to incur reproaches from our host, which I shall be spared as a stranger.
82. Oh! never mind. The reproaches won't last long, as breakfast will be on the table.
83. You walk at such a rate it takes away my breath.
84. In two minutes we shall be there.
85. That is an additional reason for not hurrying so.
86. I candidly tell you I am ravenous.
87. I could never get up three flights of stairs without taking breath.
88. Take your time in recovering it. I will run up four steps at a time, and announce your arrival.
89. I warn you I shall not hurry myself.

III.

90. How long have you been in these rooms ?
91. Hardly a week yet ; I am not regularly settled, as you see.
92. Do you pay much for your lodgings ?
93. The rent is rather high, but they are very convenient.
94. I wish I could afford to change my rooms, they are so small.
95. You could afford it if you gave up riding.
96. I could not do now without three rides a-week ; I have become so accustomed to them.
97. You need not quite give it up, you might confine yourself to two rides a-week.
98. That would be saving very little.
99. Enough to pay for an increase of rent.
100. I will think about it. I should want a room I could turn into a study.
101. Why don't you devote your back-room to that purpose.
102. I should not care about stopping long in such a little room.
103. I always sit in this room, which is the largest and airiest in the house.
104. I should not care about having such a large drawing-room as yours, but I envy you your library.

105. My books look well on these shelves, don't they?
106. I should think they did : there's nothing pleases the eye so much as a well-stocked library.
107. It is one of my greatest treats.
108. I do not wonder you are so fond of your home.
109. I am never dull at home, which I sometimes am when I am out.
110. These windows look on a nice garden ; why have you had the lower panes frosted?
111. Can't you guess the reason? I don't wish my attention taken off my books.
112. Then you don't like, as I do, to gaze on the beauties of Nature?
113. Oh, yes, I do ; Nature has great charms for me, but the Muses brook no rivals.
114. You are quite right to guard against temptation.
115. I am afraid my mind wanders rather easily.
116. As you take your meals out, you don't want a dining-room. What do you do with the room next your drawing-room?
117. I wish that room were next my bedroom.
118. You would turn it into a bath-room and dressing-room, I suppose.
119. Exactly so. What a pity it is these two rooms are not on the same landing!
120. Yes, it is a great pity; but there are only a few steps to go down.
121. I have learnt to put up with the trouble now.
122. It will perhaps be rather inconvenient in winter.

123. I expect so, but it cannot be helped.
124. I have the advantage over you that my three rooms are on the same floor.
125. There is no time lost in going from one room to another in your lodgings, I admit.
126. It is wrong of you to laugh at my lodgings for being small.
127. I was not making fun of them: I simply mentioned a fact.
128. Besides, you know one never thinks one's own home too small.
129. That's a comfortable maxim for those who cannot get a larger one.
130. You may say what you like, small lodgings have their good points too.
131. Still I maintain that large rooms are very convenient.
132. One need never get up from one's place: one has everything at hand.
133. Yes, you have, and even some things which would be better out of the way.
134. One must keep things in order, that is all.
135. The difficulty is to find room to move about in.
136. One is never far from the fire-place in winter.
137. In summer one is stifled for want of air.
138. One has an excuse for not receiving many friends at a time.
139. Well, if half-a-dozen friends came to see you at once, some would certainly have to stand on the landing.

140. I beat a retreat, but I do not consider myself beaten. Please light me downstairs.
141. I will be a generous conqueror, and favour your escape.
142. Your staircase is wide, but the steps are rather high.
143. Find fault with the stairs, if you like ; but don't let that hinder your coming to see me.
144. Are you quite sure I shan't disturb you ?
145. Not at all ; I shall be only too glad to see you.

IV.

146. Wait for me there ; you might run up against some piece of furniture and hurt yourself.
147. I will not move till you tell me.
148. I wonder why they have not lit the gas on the staircase yet ?
149. They thought it was light enough for you to find your way upstairs.
150. It is still light in the streets, it is true ; but it is pitch dark here.
151. I can scarcely see my hand in front of me.
152. As the days grow shorter, the streets ought to be lighted earlier.
153. So they are, but to-day's darkness is exceptional.
154. I am sorry to keep you waiting, I cannot find my matches.
155. Stop, I have a box in my pocket.
156. Your eyes have grown used to the darkness ; you can come on now.
157. All right ; I only waited because you wished me to do so.
158. I don't ring the bell, because at this hour of the night I generally dispense with the servant's attendance.
159. When one lives in lodgings, one ought as much as possible to take the servant's comfort into consideration.

160. At last I have managed to light the candle.
161. It gives a beautiful light.
162. I like this light much better than gas, don't you?
163. Oh, yes.
164. My fire is laid, I have only to set light to it.
165. It is a very good plan.
166. At first I had my fire kept up.
167. I always do, although I am out the greater part of the day.

168. And often when I came in I found it out.
169. I should scold my servant if that happened to me.
170. I always scolded mine, but it was no use. The wood blazes and crackles pleasantly: in five minutes we shall have a splendid fire.
171. There is nothing like a good log in winter-time.
172. I fancy we shall have a sharp winter; what do you think?
173. I don't pretend to be weather-wise, but I think so too.
174. It is all the same to me, I don't mind the cold.
175. No more do I.
176. Still I don't like snow.
177. We had a great deal of it last winter.
178. We had nothing else, and hoar-frost occasionally
179. I hope we shall have hard frosts in January.
180. So do I; I like nothing so much as skating.
181. That depends whether the ice is smooth or not.

182. If there is no wind when the river freezes over, the ice is as smooth as glass.
183. Our river is not frozen unless there is a very hard frost.
184. We shall always have small pieces of water at any rate. There are plenty of them near us.
185. There is a sheet of water of some extent half-an-hour's walk from our house.
186. I skated there last winter, but the ice was not good.
187. The snow spoilt the ice everywhere last year.
188. I should like to have an opportunity of trying my new skates.
189. I have none of my own : I always hire some.
190. I bought a nice pair the day before the thaw, so that I have not used mine yet.
191. How disappointing it is to wake in the morning expecting to skate, and to find a thaw set in.
192. And watch the icicles melt drop by drop !
193. How wretched a thaw makes everything ! I dread nothing so much.
194. It makes the roads dirtier than rain.
195. I never go out, if I can help it, when it thaws.
196. Didn't your brother put his wrist out when he was sliding ?
197. Yes, he came down on his hand, and it is a wonder his arm was not broken.
198. What lots of accidents happen on the ice ! I got in twice last year.

199. Was it out of your depth?

200. No, I was near the bank, and the water was shallow ; but I had a great deal of trouble in getting on the ice again.

201. The ice is so brittle when it is not very thick.

202. It was not more than an inch-and-a-half thick at the place where I fell in.

V.

203. We were wise in putting thin clothes on.
204. You are not quite so lightly dressed as I am.
205. I never wear thinner things than these.
206. My alpaca coat weighs hardly anything.
207. How hot it is to-day!
208. The heat is almost stifling : there is not a breath of air.
209. It would not be so hot if there were a breeze.
210. No ; but the wind would raise the dust on the road, and we should be blinded with it.
211. We want a good shower to water the roads.
212. I should not wonder if we had one before the day was over.
213. No more should I, for the clouds seem to be gathering.
214. Still I don't think we shall have rain before the evening.
215. I am so anxious to get to the place where we leave the high-road !
216. It will be much pleasanter walking on the grass.
217. We shall have to keep on the path.
218. Not the whole way, I hope ?
219. At first we shall have to cross some corn-fields, but

we shall soon get to the meadows near the banks of the river.

220. The meadows are further off than I thought.

221. They are hardly three-quarters of a mile from the road.

222. Here's the stile at last: I nearly missed it, the hedge is so thick.

223. A good many people come this way when it is fine weather, I suppose.

224. Does the footpath lead anywhere?

225. It is a short cut to the village, the steeple of which you see in the distance.

226. It must save nearly half a mile.

227. Do you see that group of trees in the distance in front of us?

228. That one at the corner of the field we are just coming to?

229. No, there, straight in front of you.

230. I see now—three big trees close together.

231. There's where we are going to bathe.

232. It does not look as if the river were there.

233. We shall have a pleasant swim in that sequestered nook.

234. The spot seems very suited to the purpose.

235. One does not often find such a fine oak close to the water. Let us undress quickly.

236. I shall not be long undressing.

237. Why did you not bring your brother with you?

238. I was rather afraid of doing so.
239. Why afraid? Doesn't he know how to swim?
240. He can swim very little, and is still very nervous in the water.
241. How do you like to go in, feet foremost or with a header?
242. I always dive in.
243. Come with me, we will take a header together from that branch.
244. Isn't it too high, it is eight feet above the water?
245. Oh, there's no danger, the water is very deep there.
246. Then there's no fear of touching the bottom?
247. Not the least: one, two, three, off we go!—Isn't the water delightful?
248. Splendidly cool; I shall get out and have another dive.
249. I am going to float on my back to see you go in.
250. Yes, do; then you can tell me whether I dive properly.
251. That was capital, but I think you strike out rather too quickly in swimming.
252. So I have been told before: I must try to take longer strokes.
253. Let us get out, and see which can swim across the river quickest.
254. How many strokes can you do it in?
255. About twenty-five. Do you see that willow nearly opposite?

256. Yes, that shall be the winning-post.
257. We got there exactly together, in spite of our different styles of swimming.
258. Let us go back and get out of the water ; I feel rather chilly.
259. Let us dress quickly, or else we shall be caught in the rain.
260. We will run across the fields ; that will make me warm again.
261. If we are caught in the rain, we can take shelter at Eugene's.
262. To be sure ; he will be very pleased to see us.

VI.

263. I wonder why George is keeping us waiting.
264. I don't know why we should wait for him.
265. Because we promised not to go without him.
266. He ought to have come at the appointed time.
267. He is no doubt detained by some unforeseen circumstance.
268. Nothing ought to detain him when he knows that we are waiting for him.
269. I am sure if he misses his appointment it will be against his own wishes.
270. I don't think he is a person to hurry himself for anyone.
271. I think better of him than you do.
272. You are prejudiced in his favour.
273. He would take it ill of you to say so, if he heard you.
274. He might take it as he chose ; I would tell him so to his face.
275. You are very angry with him, then ?
276. Well, I am ; this is the second time this week that he has made us miss the train.
277. It isn't more than a quarter of an hour's walk from here to the station.
278. You won't do it under five-and-twenty minutes.

279. Walking at a good pace ?
280. Well, at my pace, and you know I walk very fast.
281. We have still half an hour before us ; let us start,
if you like.
282. If I like ? Of course I do : let us go at once.
283. I will leave a note for George.
284. You have no time to write a note.
285. It will be done in a second. I will catch you up if
you go on.
286. You won't do that without running.
287. Now I'm ready : you see how quick I was.
288. Extremely quick. What did you say in your note ?
289. I said it was your fault that we went without him,
and I advised him to come and join us by the
next train.
290. You should have advised him to stay at home
rather than come so late in the day.
291. You don't seem much inclined to be amiable.
292. My temper will be better, perhaps, when I am
sitting in the train.
293. The fear of missing the train has put you in a bad
humour.
294. Nothing ruffles my temper so much as waiting.
295. We were quite right not to put off our trip ; we
shall have splendid weather.
296. If once one begins putting off, things seldom come
off.
297. Do you remember how it rained the last time we
were at — ?

298. It poured from the moment we arrived till it was dark.
299. So that we were kept indoors all the day.
300. We managed to amuse ourselves pretty well, though.
301. We explored every corner of the castle, and passed two hours talking with the keeper.
302. That's a nice way of spending an afternoon.
303. It was the only way we had of keeping under shelter.
304. I think we sat more than four hours at dinner.
305. No wonder—we were waited upon so slowly.
306. There were too many people.
307. Did you see that cab that has just passed?
308. Which do you mean? there are so many.
309. It is too far now to point it out: there it is, going round the corner of the street.
310. Well, what about it?
311. Our friend George is inside it: he will get to the station before us.
312. Well done, George! so he's coming after all!
313. You seem glad he is coming: you are not so bad as you make yourself out.
314. No, it was silly of me to be so put out.

VII.

315. Why were you so afraid I should leave you ?
316. I should never have forgiven you if you had left me.
317. I should not have left you alone with that fellow.
318. You have already done so twice before.
319. I did not know he was such a bore.
320. He is the most wearisome person I ever met.
321. It's true that his conversation is very tedious.
322. He is continually speaking of himself; that's what makes him so unbearable.
323. I think he has been very badly brought up.
324. He told me he had been brought up in the country, at the house of an old servant of his late father.
325. He tells everybody his father died in the prime of life, and he was quite a child when he had to leave Paris, which nearly broke his heart.
326. Fancy a child breaking his heart because he had to leave Paris !
327. Once in the country he was left entirely to himself.
328. If that's the case he certainly lived in very dull company !
329. He does not think so : he has on the contrary a very high opinion of himself.
330. He means soon to revisit what he calls his ancestral domain.

331. Did he tell you when he was to start ?
332. He will be off to-morrow week.
333. Let us resume our reading : where did we leave off ?
334. At the beginning of the fifth chapter, page thirty-three.
335. That troublesome fellow's coming has put me all out.
336. So it has me : I can scarcely attend to your reading.
337. If you can't attend I had better leave off reading.
338. It will be better. I will copy that quotation out of the last chapter but one.
339. Let me see it : it is out of Molière.
340. What makes you think so ?
341. Because I recognise the "Misanthrope" : it is a sally of Alceste.
342. Alceste is a very interesting character, though perhaps slightly overdrawn.
343. Mind what you are doing : you always leave out words when you copy.
344. How can I attend to what I am doing if you keep on talking ? Look if I have left out any words.
345. Did I not tell you ? You have left out a word in the second line and another in the seventh.
346. Didn't I tell you to leave off talking to me while I was copying ?
347. It's all the same whether you are disturbed or not.

348. I copy very correctly when I am not interfered with.
349. If I had some important document to get copied I should not have you to do it.
350. I should certainly have nothing to do with it.
351. Come, don't get angry.
352. I'm not angry.
353. Well, I put it to you, am I or am I not more careful than you?
354. If you put it to me, I must say you certainly are more careful than I am in little matters.
355. We have not done much work to-day.
356. It's always the case when one is disturbed.
357. Nothing puts me out so much as people calling at this time of the day.
358. We must put off our reading till to-morrow; we will try to make up for lost time.
359. Time lost is never regained; you know that as well as I do.
360. There is a ring at the bell: it is another call; I shall leave you.
361. Don't go; I have something else to tell you.
362. You must tell it me another time. Good-bye till to-morrow.

VIII.

363. Well, has your brother made up his mind at last ?
364. Yes, he has settled not to come.
365. Did you not tell him what good it would do him to spend a few days in the country ?
366. I told him it would do him all the good in the world, and mentioned many other reasons besides for his coming with us.
367. He seldom agrees with people who try to persuade him.
368. He is rather obstinate.
369. I hope you didn't press the matter too strongly, or he might be vexed.
370. I took care not to do that.
371. I have a great regard for him, and I should be sorry to do anything that might be unpleasant to him.
372. His temper depends very much on his health. It's the same with my cousin, Charles ; he's always cross when he's poorly.
373. But your brother is very rarely undecided, whilst Charles never knows his own mind.
374. My brother asked me to thank you for your kind offer.
375. I hope you will both of you be able to come another time.

376. What shall we do in the country?
377. We shall almost live in the open air.
378. That will just suit me. I enjoy nothing so much as being out of doors.
379. Then, I shall take you to see several of my friends.
380. I will put myself entirely in your hands.
381. Perhaps the long walks will tire you, as you are not used to them.
382. We can begin with short walks at first, and then increase their length by degrees.
383. Besides, you will be able to rest at some farmhouse when you are tired.
384. I suppose that you know everybody in that part of the country.
385. Yes, everybody; and the farmers and cottagers are always pleased when one looks in as one passes.
386. There is a great deal of hospitality amongst people in the country.
387. They always readily offer the best they have.
388. Shall I get a little shooting? I am so very fond of it.
389. I have not much land myself, but I have neighbours who have a great deal of shooting, and who are always very kind to my guests.
390. I shall look forward to that more than anything.
391. You must not raise your expectations too high; ours is not a very good part of the country for game.

392. My uncle gave me a splendid double-barrelled gun last month, and I will see about taking out a licence at once.
393. There are plenty of rabbits. The farmers complain very much about their crops being damaged.
394. Have you any snipe near you?
395. There used to be plenty, but they are rather scarce since they drained the marshes.
396. Is the country well wooded in your neighbourhood?
397. There are plenty of woods, but very little under-wood as cover for pheasants.
398. Don't you yourself shoot?
399. I sometimes go out partridge-shooting, which I enjoy more than anything.
400. How are the birds this year?
401. The coveys are not strong; the cold and damp at the beginning of June were fatal to so many young birds.
402. Are there many poachers about you?
403. They do not trouble us much, the keepers are always on the look-out.
404. I expect I shall enjoy my visit immensely.
405. I will certainly do all I can to make it pass off pleasantly.

IX.

406. You have a very pretty purse there, how much did you give for it?
407. I have not paid for it yet.
408. But surely you know the price of it; where did you buy it?
409. At ——'s shop; I think the price was ten francs.
410. How is it you did not pay for it? I thought you never bought anything on credit.
411. I have a bill at ——'s.
412. I pay ready money for everything I buy; it's a dangerous thing to have bills.
413. Why so?
414. Because there are such nice things in the shops, and one is easily tempted when one does not pay at the time.
415. I am just as easily tempted when I pay ready money.
416. I think tradesmen give credit more easily in England than in France.
417. Yes, I have remarked that your tradesmen like ready money.
418. I don't think that that makes their prices lower.
419. Well, I don't know the reason, but things always seem cheaper in Paris than in London.

420. Don't you think this purse is rather dear ?
421. It's Russian leather, and well got up.
422. It's very neat, like everything that comes out of that shop ; one would not find things like that in small shops.
423. I never deal at small shops ; large establishments may be more expensive, but the goods are far superior.
424. And there's no haggling there, which is a thing I detest at small shops.
425. A tradesman ought to be ashamed to lower his price ; it is as much as confessing he has overcharged.
426. A customer ought to be just as much ashamed to press a tradesman to come down from the price he has asked.
427. Do you have your bills sent in regularly ?
428. They come in generally twice a year.
429. I settle all my accounts at the end of the year.
430. By the bye, you haven't paid me the money yet which I lent you to settle your tailor's bill.
431. I didn't pay you back the money, because we have a little account to settle together. I do not think I owe you much.
432. To be sure, I forgot ; I have never repaid you the money you paid for me at Brussels.
433. You couldn't repay me, for I have never told you what my expenses were.
434. I hope they do not amount to more than the sum I lent you ; how much did you pay for me ?

435. A very large sum of money.
436. Come, don't frighten me, and tell me at once the amount of the purchases I commissioned you to make.
437. You owe me some money besides what I spent for the purchases.
438. Yes, I know you are going to charge me for your cab expenses and postage.
439. They come to the enormous sum of sixteen francs seventy-five centimes.
440. Well, that item of your expenditure is reasonable ; let me hear the rest.
441. I am not going to make a regular bill, and mention all the details.
442. No, the total will do for me ; I am impatient to learn the whole amount.
443. I think, indeed, it will do for you ; it is tremendous.
444. How you like to tease people.
445. I only try to tease you, because you have such a good temper.
446. Don't try it any longer then.
447. Well, I spent five pounds for you in all, and as you lent me one hundred and twenty-five francs, we are exactly quits.
448. Not exactly ; you made fun of me, and you'll have to suffer for that.
449. I didn't make fun of you ; I was only amused at your anxiety.

450. I shall soon have an opportunity of paying you off,
I hope.
451. The sooner the better; I defy you to make me
angry with you.

X.

452. Do you think I look ill this morning ?
453. Not exactly ; but you look very tired.
454. I should think so ; I was out all night.
455. Where was that—at a ball ?
456. No, at a fire.
457. I did not hear of any fire in the town last night.
458. It did not take place in the town.
459. Where was it then, and why did you go ?
460. Contrary to my usual custom I had gone to bed early last night.
461. You generally go to bed a little before twelve, don't you, as we do at home ?
462. Yes. Well, I woke after about two hours' sleep, and was looking out of the window. . . .
463. Do you generally do that when you wake in the middle of the night ?
464. No, not always, but I sometimes get up to open my window wide, when it is too hot in my room.
465. I always keep mine wide open in summer ; I want plenty of fresh air.
466. I was getting a little fresh air, when I saw a red light in the sky.
467. In what direction was this ?

468. It seemed to come from a farm which belongs to my uncle.
469. Half way between the town and the next village?
I went there once with you.
470. Just so. They were ringing the bells of the village church.
471. How strange that sounds at the dead of night.
472. I dressed hurriedly and ran to the fire.
473. I should have come with you, if I had known of it.
474. No one knew of it before this morning in your part of the town.
475. We often get stale news.
476. The firemen and more than two hundred people were trying to put out the fire when I got there.
477. I suppose there was no fire-engine in the village?
478. Oh, no ! and as it often happens, the water failed.
479. How do they manage when the water runs short?
480. They try to isolate the fire.
481. What sort of process is that?
482. They pull down the surrounding buildings, and so cut off the fire from the untouched portion.
483. What building did they pull down?
484. The stables which joined on to the house.
485. The house was saved then, I hope?
486. Yes, fortunately ; all the rest was burnt—three ricks of hay, two of straw, the barn, the cow-sheds, and the dairy.
487. That is a pity ; but I hope the cattle were saved?

488. Not one was burnt, but they were half mad with terror.
489. Where did the fire first break out ?
490. They think, in the barn ; and then the flames spread rapidly on both sides.
491. How could they spread as far as the hay ricks ?
492. They were not so far from the barn as at the time you visited the farm.
493. I remember they were then at least two hundred yards off.
494. It was rumoured that it was a case of incendiarism.
495. There are always reports like that.
496. It is very fortunate that all the inhabitants of the farm had time to escape.
497. Were there no casualties of any kind ?
498. A fireman had his leg broken by the fall of a beam, and some other persons were slightly wounded.
499. I pity the poor fireman.
500. It happened in pulling down the stable : the roof fell in suddenly.
501. There is always a great deal of confusion at a fire, and people get in the way.
502. I worked at saving the effects for nearly four hours, and I didn't get home before six o'clock in the morning.
503. Did you go to bed when you came home ?
504. No, I only took a bath.
505. There's nothing like it, after exertions like yours.

XI.

506. I often meet you in this street:
507. No wonder ; I come this way so often.
508. Have you seen any of our friends lately ?
509. I have just met Mr. Black.
510. I was going to his house by appointment.
511. You will not find him at home : he told me he was going to his office.
512. Yet he sent me word to come and see him between nine and ten.
513. He goes to his office at nine : he must have meant you to go to him there.
514. Well, I'll go there. Good-bye ; we shall meet again this evening.
515. Where shall we meet ?
516. Are you not going to dine at Mrs. Lebrun's ?
517. Yes, I am ; but how did you know that ?
518. I was calling there when your answer to her invitation was handed to her.
519. Does she read all the letters to her visitors which are handed to her when they are calling ?
520. What nonsense !
521. It isn't nonsense : why did she read my letter to you ?

522. She did not read your letter to me, she simply told me that I should have the pleasure of meeting you at dinner.
523. We meet at a good many dinner-parties in this place.
524. Yes, we both dine out a great deal.
525. I own I like dining out now and then.
526. Mrs. Lebrun sees much more company than her sister.
527. She gives a large evening party every month.
528. You were at her first evening party last winter?
529. Yes ; it is there we met for the first time.
530. I beg your pardon ; we met for the first time at Mrs. Brookbank's ball.
531. I remember now. Mrs. Brookbank has met with many misfortunes since then.
532. She has indeed, but none so frightful as the last.
533. You mean the accident which happened to her last month?
534. No : I mean the accident her husband met with in Germany.
535. How is it that I haven't heard of it? What has happened to him?
536. About a fortnight ago he met with a bad fall as he was stepping out of a railway carriage.
537. Was he seriously hurt?
538. He got concussion of the brain, and the doctors say he will not recover.

539. You must come for me this evening, and we will go to Mrs. Lebrun's together.
540. I am sorry I can't, but I promised to call for Charles, who is going too.
541. Well, I will meet you at Charles's house. I am very intimate with him.
542. All right; Come and join me there.
543. At what o'clock did you agree to meet?
544. Punctually at half-past six.
545. I won't fail to be in time.
546. Mind you don't, for we shall not be able to wait for you.
547. It is very kind of you to have come so far with me.
548. I had no intention of coming so far with you, so please do not think it very kind of me.
549. I have no doubt our conversation led you further than you intended.
550. It was the pleasure of telling news that led me on.
551. Never mind; I shall see you again by-and-by.

XII.

552. If you have no objection I will come and write at your table.
553. There is plenty of room ; you won't be at all in my way.
554. May I move these books from there ?
555. Of course ; move anything you like.
556. Ought this paper to be folded like that ?
557. That's not the way ; it wouldn't go into the envelope.
558. I'm going to write to William to refuse his invitation, and I don't know how to set about it, so as not to make him angry.
559. Do what you will, you are sure to make him angry ; he is hurt at the least thing.
560. How should you set about it ?
561. I should tell him quite simply that I couldn't go because I was engaged.
562. That's just like you always are—so extremely plain-spoken.
563. Well, I never care about mincing matters, and I think I'm right.
564. Not always ; sometimes your way of speaking is a little rough.
565. It may be rough, but at least it is natural.

566. That's the same as saying you are naturally rough instead of being naturally polite.
567. No ; it's the same as saying that all politeness is far from being sincere.
568. Few conventionalities are sincere, but politeness goes a long way.
569. I do not deny that politeness is all very well, but I do not approve of overdoing it.
570. You are leaving the question in point.
571. I really wish to drop the subject.
572. The question arose so naturally, that I could not help dwelling on it.
573. You seemed rather to enjoy it, I thought.
574. One makes that kind of remark in the course of conversation.
575. Those remarks of yours often tell against me.
576. I beg to apologise.
577. Oh, pray, don't apologise ! I deserved to be found fault with.
578. What a good-natured fellow you are ; you always give in to me.
579. I give in to you because you are so sensible.
580. If I were not afraid of inconveniencing you, I should ask you to come out with me.
581. It will not put me out at all, for I was going out when you came.
582. Which way should you have gone ?
583. Never mind ; I will go your way.

584. We will go to the Post Office first of all, if it's all the same to you.
585. That's exactly the way I intended to go.
586. Shall we find a stationer's on our road, if we go this way?
587. Yes; the best shops are in this street.
588. Last Sunday, on my way from church, I met William, whom I had not seen for a long time.
589. I met him yesterday on my way from your house.
590. I thought him very much altered.
591. I thought so too.
592. Let us cross to the other side of the street, please.
593. But the stationer's is this side.
594. I see some one coming whom I don't want to meet.
595. I see Charles coming; is he the person you mean?
596. Yes; he is so puffed up with pride that I cannot bear him.
597. I can't bear him either, but instead of trying to avoid him, we ought to think of some good plan of getting rid of him once for all.
598. Oh, I know your ways! I should have tried before now to take down his pride, if I had thought I should be successful.
599. The question is not to teach him better; we have simply to ask him to carry his airs somewhere else.
600. What a man you are!

601. Oh, lecture me again if you like! I maintain that in a case like this it is more straightforward to be plain-spoken.
602. I can't venture to make you out wrong this time.
603. But you think you were right in bowing to him so affably?
604. It was better than not returning his bow.
605. I don't think I have laid myself open to the charge of want of politeness through having pretended not to have seen him.

XIII.

606. I was anxious to get home ; walk in.
607. Shall I walk in dirty as I am ?
608. Yes ; we will take off our great coats here.
609. I shall be glad to get rid of mine, it is dripping wet.
610. I am wet to the skin.
611. My great coat saved me, but I found it very heavy.
612. Look, I am quite soaked.
613. Go up to your room at once.
614. I am going to change directly ; come up with me.
615. What's the use ? I can't change.
616. Oh yes, you can ; I will lend you some things.
617. Shall you have enough for a change for both of us ?
618. To be sure I shall ; my wardrobe is well supplied.
619. I am afraid your clothes won't fit me.
620. What I shall lend you would fit anybody.
621. Your coats would look rather funny on a man of six foot.
622. You're far from being six foot ; are we not very much the same height ?
623. I am at least two inches taller than you are.
624. Perhaps so, but as you are much stouter than I am, one does not notice it.

625. You mean much more powerful, and that one does notice.
626. I shall have to change everything.
627. I am not half so wet as you are.
628. Anyhow, put on these trousers, this waistcoat and this coat, and you'll thank me for them, I know.
629. Thank you, no doubt they'll be all right.
630. I say, what a heavy shower we were caught in.
631. It was much worse than a shower.
632. We were indeed exposed to a pelting rain for two hours.
633. I do not remember ever being out in such a down-pour.
634. It's no joke when it rains here.
635. Well, it was a serious matter to-day.
636. These thick shoes don't generally let in the water, and to-day my feet are quite wet.
637. Mine are quite wet, too ; I think I must ask you for a pair of socks.
638. When the rain sets in at this time of year, one has to expect a very wet season.
639. We are used to that in our part of the country.
640. I always feel very uncomfortable in damp weather.
641. It's quite the reverse with me.
642. I have noticed that everything feels damp to the touch in autumn.
643. That's very true ; the linen is so damp that it has to be aired before it is used.

644. I thought the custom a strange one at first, but now
I understand how indispensable it is.
645. It ought to be done, if one wants to avoid rheu-
matism.
646. With us, people are more subject to colds than to
rheumatism.
647. Well, the latter is much more to be dreaded.
648. It seems quite set in for wet; we shall have rain
again to-morrow.
649. In that case I shall stay with you.
650. Happily we have not to dread that long drizzling
rain which is continually falling in your part of
the world.
651. It is very provoking, it's true, and it makes the
roads frightfully muddy.
652. Your little town strikes me as being very clean.
653. It seems so to most strangers, so I suppose it is;
but our pavement is too narrow, and we think
the roads are not swept often enough.
654. Don't take that towel, it is quite wet.
655. It will do very well for me.
656. Here, take this one, you will find it drier.
657. Thank you, I have wiped my hands quite dry with
the other.
658. Let's come down to dinner now.
659. I am sure I shall eat a good dinner; I am as
hungry as can be.

XIV.

660. I have his photograph in my album.
661. Do show me your album. I am so fond of photographs.
662. You will see in it the likenesses of several people you know.
663. By the by, you haven't given me yours yet.
664. I am waiting to find a good photographer.
665. Let me recommend you to go to mine.
666. No ; he doesn't understand how to make people sit to advantage.
667. He lets them sit nearly as they like, I confess.
668. That's why his portraits are seldom successful.
669. I was very pleased with mine : it is thought very good.
670. I don't say it is not. Look, here is Miss Verrier—that is, Mrs. Nicholson now.
671. I remember meeting her in society before she was married.
672. What do you think of it ?
673. I think she looks very well. I should not have known her though.
674. Don't you think it very like her ?
675. Well, one can see the likeness, but it cannot be called striking.

676. That's perhaps because she was taken three-quarter face.
677. Do you think that's the reason ?
678. Yes, I do. I think you would have recognised her if she had been taken full-face or side-face.
679. I suppose she wasn't taken full-face because of her nose.
680. Just so : it is rather flat.
681. And it would have come out very badly in the photograph.
682. Her features are not pretty, but her face has a great deal of expression.
683. I was going to remark that it was very good even in this photograph.
684. Her husband is charming and very well-off, and so Mr. Verrier is very fond of his son-in-law.
685. Have you his likeness in this album ?
686. Yes ; you will see it presently.
687. Why did you not put the husband and wife together ?
688. Because I have not arranged my album since they were married.
689. It must be some time since you set your picture-gallery to rights.
690. It is only four months next Thursday since they were married.
691. Who is this venerable-looking clergyman ?
692. It's the clergyman who married the Nicholsons.

693. And is this beautiful lady married, too ?
694. No ; but she is going to marry that bald-headed gentleman who is next her.
695. Why, he is old enough to be her father !
696. He is not so old as he looks ; he is only thirty-eight.
697. He looks as if he were sixty !
698. I think studying so hard makes him bald.
699. Here's a funny little creature !
700. Little, short, badly-built men have a mania for being taken standing, so that one may see them from head to foot.
701. This full-length likeness is certainly not prepossessing : he is standing so awkwardly, too.
702. I fancy he was trying to look unconcerned.
703. Look at this gentleman with his legs crossed : he must be six foot high at least.
704. He is as thin as a lath ; that makes him look taller than he really is.
705. We have nearly got to the end of the album.
706. Allow me to take out this likeness.
707. Let me see it before you do so ; you have excited my curiosity.
708. It is one of my near relations.
709. I beg your pardon ; I was wrong to be so inquisitive.
710. I have a private album for my relations.
711. I have so many distant ones that I should find it difficult to collect them all.

712. What do you think of that head ?
713. It strikes me as very intellectual.
714. A broad high forehead and manly features, that are not wanting in sweetness.
715. The eyes and mouth are particularly noticeable.
716. Guess who it is ; isn't there an English look about him ?
717. Is it Mr. Nicholson ? I thought he looked English, except for the way his hair is cut.
718. It is a fancy of his wife's ; she insists on his wearing his hair in the French fashion.
719. I suppose she wears her hair in the English fashion, to please her husband.
720. No doubt she does ; it is an exchange of compliments.
721. I have enjoyed looking through the album very much. Now, mind you don't forget your promise about giving me your photograph.

XV.

722. We shall be much more comfortable here than downstairs.
723. This room is so much larger and lighter than the ground-floor one.
724. We must think now about removing our things.
725. I hope we shall have finished before night.
726. If both of us set about it, it will soon be done.
727. Not quite so soon as you think, I'm afraid.
728. We shall have to go up and down stairs a great many times.
729. That won't be the worst part of it.
730. I shall mind it more than anything else.
731. I shall find putting the things in order very troublesome.
732. If you will carry the things upstairs for me, I will undertake to put them in their places.
733. All right ; but you must help me to take up the heavy things first.
734. Certainly, you cannot carry the tables and bookshelves by yourself.
735. Let us set to work at once.
736. Yes, but promise not to drop my books on the staircase.
737. I promise you not to drop a single thing.

738. I shouldn't like my bound books to be spoilt.
739. You may rely on my taking great care of them.
740. Only bring a small number at a time.
741. You have made up your mind not to spare my legs.
742. They are strong enough ; besides, our library is not a very rich one.
743. How shall we place the table ?
744. Like this, lengthways in the room, so that we can sit at one end.
745. Shall we have room to sit comfortably like that ?
746. More than if we put it across the room ; this room is three feet longer than the other one.
747. It must be three feet broader then, for they are both almost square.
748. Didn't I tell you we should be more comfortable here ?
749. I never said we shouldn't.
750. If we don't work harder than this, we shall never have finished.
751. Well, I will go for another load.
752. Why did you carry so much as that ? You might have dropped the inkstand.
753. It did nearly fall, and I am afraid in catching it I have spilled a little ink.
754. I should think you had ; my letter-paper is all blotted.
755. I am so sorry ; how very careless of me !

756. Where 'are the pens, the pencil, and the sealing-wax which were in the inkstand?
757. They are lying at the foot of the stairs, with my pen-knife and pen-wiper.
758. And probably my paper-knife is there, too. Woe betide you if it is broken!
759. I should not be surprised if it were: I heard something crack under my foot.
760. Go and pick up the bits at once, if you wish to shield yourself from my wrath.
761. I shall have to quietly face your wrath in this arm-chair, for my legs feel as if they were giving way under me.
762. I can hardly refrain from wreaking my vengeance on your writing-case.
763. Vengeance is sweet only to weak-minded people.
764. That's a misquotation; but come, hand me up some books.
765. I won't do anything until I have rested a little.
766. Take a sheet of blotting-paper, then, and dry up the ink that you have spilled. There's an old blotting-pad in the table-drawer; use that.
767. Why should the rough copy of my essay on physics be amongst your papers?
768. To keep good company, I suppose. Stand on a chair, and help me to hang up this picture.
769. What have I to do now I am up here?
770. Hold the picture whilst I drive in the nail.
771. You had better drive it in firmly, for the frame is heavy.

XVI.

772. I will show you a very pretty place to-morrow.
773. As pretty as the one we saw to-day?
774. Prettier in my opinion ; it is Mr. Desforges' place.
775. I did not know Mr. Desforges had a place in this neighbourhood.
776. It was there that his eldest daughter, whom you know, was married.
777. Indeed : the first time I saw her was at her brother-in-law's seat in Devonshire. Have you ever paid him a visit there?
778. I have paid him several visits in London, but I have never been to his country house ; they say it's a fine estate.
779. Oh, splendid ! Are you fond of the country ?
780. I like the country in summer, but I prefer town in winter.
781. I generally live in the country in winter.
782. Because your place is in a hunting country.
783. We get hunting three times a week in the season.
784. In our part of the country the land is cut up into too many small estates for hunting, but we get shooting.
785. Well, shooting is capital sport.

786. In a country which is well stocked with game ; but if you were to see what goes on near us in September, you would easily understand that game is very scarce there.
787. I suppose everybody there is mad after shooting, as they are everywhere else.
788. Of course they are ; in the first place, for the pleasure of killing.
789. And in the second place, for the pleasure of boasting of it.
790. Does your brother live in London ?
791. No, he lives in the country.
792. I should like to see the place on the map.
793. I don't think you know Cheltenham ; where is your map ?
794. My map of England is in my book-case, on the third shelf from the top on the right hand side.
795. I can't find it there.
796. Then I have not put it back in its place.
797. You don't mean to say you generally put things back in their places ?
798. Yes, I do generally, else one loses so much time in looking for them.
799. I am afraid untidiness is a fault of mine.
800. You are wronging yourself ; I think you are very orderly.
801. Perhaps, when I can't help it.
802. Here's the map, it was in its place, you must have looked on the wrong shelf.

803. No, I looked on the right one ; but the case is so like the back of a book that I could not distinguish it from the volumes next it.
804. In what county shall I find this town ?
805. In Gloucestershire.
806. Probably I am not looking in the right place, for I don't see Cheltenham.
807. Stop ; look here a little more to the west.
808. I've got it ; isn't there a large college there ?
809. Yes ; two of my brothers were educated there.
810. Then that's the place I have heard spoken of as being very gay for a country town.
811. One can hardly say it's gay, but many fashionable people go to Cheltenham, and very nice parties are given there.
812. I fully intend to go and spend a few days there when next I go to England.
813. I shall be very glad to go with you ; and my brother will be very much pleased if you will stay with him.
814. I shall be delighted to make his acquaintance.

XVII.

815. Have you paid for the cab ?
816. Yes ; we agreed that I should settle that.
817. How much did you give the coachman ? It should have been two francs for the cab and fifty centimes for himself.
818. I gave him three francs ; he told me his fare was two francs and a half, with luggage.
819. That is fifty centimes too much, but it does not signify ; he drove fast, and we got here in time.
820. It does not matter for once, but I won't be cheated again.
821. Go with the porter and look after the luggage, and I will take the tickets.
822. All right ; where shall I find you ?
823. There's a crowd at the ticket-office ; you had better wait for me here.
824. Don't you think I had better go and have our luggage registered ?
825. They will not register it before we can show our tickets.
826. To be sure : I forgot ! Shall we have much to pay ?
827. No ; we have only three trunks, and they are not over weight.

828. If they are under weight we shall only have to pay for their being registered.
829. It's quite settled, then : two first-class tickets for Rouen ?
830. Yes ; we must stay there a couple of days.
831. You have no change, I think ; you will want something for the porter.
832. I have plenty of coppers.
833. This registering luggage always takes a long time.
834. It does not try one's patience so much as having one's luggage inspected.
835. The Great Northern Station is always crowded.
836. There's a great deal of traffic on this line.
837. Let us go into the waiting-room.
838. Shall we have long to wait ?
839. Till they open the doors for us to get into the carriages.
840. I consider it a nuisance to be shut up like this.
841. It is a regulation for the safety of the traveller to which one is not obliged to submit in England.
842. An Englishman would certainly not stand it.
843. It's nothing but habit, after all.
844. That may be, but I prefer our regulations to yours.
845. Both have their good points, and both have much room for improvement.
846. I quite agree with you.

847. The train is starting.
848. Yes ; we are off at last.
849. The train is made up of more than twenty carriages : we have two engines.
850. That's one of your regulations, is it ?
851. Yes, it is ; and I am very glad of it, for with two engines there's no risk of our breaking down.
852. Why are we travelling by the slow train ?
853. Because we could not have been in time for the express.
854. Does our train stop at every station ?
855. I think so ; let us look at the " Indicateur."
856. The " Indicateur " is as difficult to understand as " Bradshaw."
857. You will not find it so complicated when you get used to it.
858. One labyrinth is quite enough, and I will buy a " Continental Bradshaw " for myself.
859. By the " Indicateur " our train is express as far as Mantes.
860. Then we shall take less time getting there.
861. Yes ; but we shan't have time to have a cup of coffee at the refreshment-room, as we intended.
862. Never mind ; we will breakfast directly we arrive at Rouen.
863. What hotel shall we go to ?
864. Let us put up at the Railway Hotel ; it will be very convenient.

865. The neighbourhood of a railway is too lively and noisy : we had better go to the Hotel d'Angleterre on the Quay.
866. Just as you like. If we are not late we shall get to Rouen at twenty minutes to eleven.
867. I hope we shall not be after time.

XVIII.

868. When shall you hear from your brother ?
869. I shan't hear from him till he gets to Vienna.
870. When I heard he was travelling alone I was very much astonished.
871. When did you hear he was travelling ?
872. When I got here the day before yesterday. How is it you didn't go with him ?
873. You must ask my uncle.
874. I had heard that you were going to travel this year.
875. Whom did you hear that from ?
876. From your uncle himself: he must have changed his mind.
877. He must have done so, for he flatly refused to let me go with my brother.
878. How long is he to stay at Vienna ?
879. I can't say before I hear from him.
880. It would be better for him not to stay there long.
881. Why so ?
882. Because then he would have time to stop at a greater number of places on his way back.
883. He didn't tell me where he would stop.

884. He can't have seen much on his way there, he travelled so fast.
885. He said he would make the most of his time.
886. I don't like travelling more than fifty or sixty miles without stopping to see something new, when I travel abroad.
887. I think one can travel more than sixty miles abroad without coming to any place worth stopping at.
888. I don't agree with you.
889. It's my uncle's opinion though.
890. Your uncle didn't tell your brother, I suppose, to go quite straight from London to Vienna?
891. No; but he said that he was to be in Vienna on the 16th.
892. He went on the 11th, I think you said?
893. Yes, he did; he was only allowed two weeks.
894. There was no hurry, however, as he has six weeks holiday.
895. He has only four weeks, but still there was no occasion for him to hurry.
896. Perhaps your uncle particularly wishes him to see everything of interest at Vienna and in its environs.
897. Of course my brother had no intention of leaving Vienna before seeing everything.
898. Does he often write home when he is away from you?
899. No, not often; but his letters are very long.
900. I suppose he is very fond of telling you what happens to him?

901. He always gives us a very minute account of his doings.
902. He made a pretty long stay in Normandy last year, didn't he?
903. He stayed there seven weeks and enjoyed it very much.
904. Does he speak German as well as French?
905. He does not speak it so fluently.
906. He has not been learning it so long, has he?
907. Rather more than two years.
908. It takes a longer time than that to learn to speak a language properly.
909. I shall be glad to hear the first news you get from your brother.
910. I will take care to let you know.
911. I have heard that your uncle is particularly fond of his nephews.
912. One must not rely on hearsay.
913. You say that because you are rather put out with him just now.
914. Yes, I think I am rather vexed that he prevented my going.
915. He did so, no doubt, so as not to part with both his nephews at once.
916. If it comes to that, it would perhaps have been a bad thing to have left him all alone.
917. Yes, no doubt it would. That reflection ought to console you for not having gone with your brother.

XIX.

918. Shall you come early ?
919. As early as I can.
920. What do you call early ?
921. Oh, about half-past seven.
922. Try to come a little earlier than that.
923. Why should I come sooner ?
924. Because we shall have people here at eight o'clock,
and I should like to see you alone a little
longer.
925. I did not know you would have company.
926. My father has company every Thursday evening.
Would you rather come another day ?
927. It seems to me that that would suit us both much
better.
928. I shall be away on Friday, Saturday, and Sunday.
929. You are very often away.
930. I shall come back at the beginning of next week.
931. Then I will come to you on Wednesday.
932. All right ; come early on Wednesday morning.
933. I can hardly manage that.
934. You are not a very early riser, I suppose ?
935. No, I'm not ; and I am afraid I shall be busy all
the morning.

936. Then I shall expect you about twelve o'clock.
937. Unless I let you know that I can't come.
938. We will spend the whole afternoon together
939. Yes, and the whole evening too, if you like.
940. Of course I meant that.
941. I supposed you did, or I should not have proposed it.
942. Then I shall have the pleasure of seeing you again this day week.
943. Yes, this day week will do very well for me.
944. I will let you know if I have to stay from home longer than that.
945. Anyhow, let me know when you come back.
946. Ah, yes, that will be the best plan; at all events you shall hear from me on Monday or Tuesday.
947. Let's say Monday.
948. All right. In future I shall have to be away every fortnight.
949. Every fortnight? That is very often.
950. I have to attend a meeting of old college friends.
951. I didn't know that your meetings were held so often.
952. Is it a long time since you saw our friend Stephen?
953. About a week ago, I think.
954. The last time I saw him he was starting on a journey.

955. He is always on the move. When I saw him he had just come back from a journey.
956. That must be nearly three weeks ago.
957. It's more than that, I think.
958. It was the day after, or perhaps two days after, his arrival.
959. He did not see anybody the day after he came back ; it must have been two days after.
960. Quite true : I remember now I was refused admittance the day before I did see him.
961. Yes, the day before you saw him he was in bed all day.
962. How long will he stop in this town ? As long as the lectures last, I suppose.
963. Well, the lectures will go on as long as anyone goes to them.
964. I intend to go there every other day.
965. My drawing-lesson prevents my going.
966. And you have these lessons every other day ?
967. Yes ; or, to speak more correctly, three times a week.
968. How often do you miss these lessons ?
969. I hardly ever miss them.
970. How many times a quarter ?
971. Not more than three or four times a quarter, I am quite certain.
972. I have not missed two lessons in the last half year.

XX.

973. I say, let us go and take a walk.
974. I've no objection, I want some relaxation.
975. It is a good thing to take a walk after sitting at work for a long time.
976. Particularly for me who am not accustomed to work so long.
977. How much time then do you generally devote to reading ?
978. I shall take good care not to tell you, who are the most industrious man I know.
979. I regret that I set you so much work this morning.
980. I hope you will believe me when I tell you that I am proud of having achieved it.
981. But you would not like to have so much to do again ?
982. I hope you will spare me for the future.
983. Very well, I shall know better another time. Which way shall we go ?
984. Suppose we go and see how they are getting on with the embankment at —.
985. You don't mean it ! it's much too far.
986. But it's only six kilometres from here.
987. Six kilometres there and six kilometres back make twelve ; I am not used to taking such long walks as that.

988. I thought I had heard you say that you often go out into the country.
989. Yes, but I either drive or ride there.
990. Ah ! that's different ; I infinitely prefer walking myself.
991. I am very far from being as strong as you are.
992. That's because you don't take exercise enough.
993. Even if I wished to take more, I could not find the time.
994. How many kilometres can you walk without over-tiring yourself?
995. I should be afraid of walking more than half-a-dozen to-day ; I have not been out of the town for more than a week.
996. Well then, let us walk along the river as far as you like.
997. That's the plan ; and if you would be kind enough to walk a little slower, we might go on as far as the lock.
998. That's a good idea ; we will cross the river at the mill, and come back on the other side.
999. That will make our walk a little longer.
1000. Yes, four or five hundred yards longer, but nothing worth mentioning.
1001. Not for you, who are an indefatigable walker.
1002. Would you like me to row you back ?
1003. You know you would have to go up stream, and the current is pretty strong.

1004. I am quite aware of the fact.
1005. Nothing daunts you.
1006. There's really nothing to be daunted at. Don't you ever go on the river?
1007. Oh, yes, I sometimes go out in a boat on fine summer evenings.
1008. Well, then, you ought to know what splendid exercise rowing is.
1009. I don't row: I am wise enough to sit at the rudder.
1010. You can do as much as that to-day.
1011. I am quite willing, if you promise not to upset us.
1012. Come, I say! what do you take me for?
1013. For a staunch comrade, to whom I will willingly confide Cæsar and his fortunes.
1014. I am glad you think so.
1015. Let us come into the mill for a second: the people know me there, and I will get them to bring us some good home-brewed beer, which will recruit your strength.
1016. I don't require that; but, all the same, I will drink a glass of it willingly.
1017. Do you like fresh-water fish?
1018. Not very much.
1019. One gets splendid fish here.
1020. Where are they caught?
1021. Quite close to the mill—about two hundred yards below the lock.

1022. Just so ; I see several people there with fishing-rods.

1023. There are always some there, whatever weather it is ; but they don't catch much.

XXI.

1024. What makes you think I was wrong in interfering with them ?
1025. Because you could not be unprejudiced.
1026. And you disapprove of my siding with my brother ?
1027. It was certainly wrong of you to side with him in a case like that.
1028. My brother was right in behaving as he did, that is clear.
1029. Who says he wasn't ?
1030. But it seems to me I had a right to express my opinion.
1031. Yes, but it would have been wiser not to have made use of it.
1032. I quite see we shall not agree on this subject.
1033. It can't be helped : there must be differences of opinion.
1034. I hope at least you will not wrong me by thinking that I spoke contrary to my convictions.
1035. No, indeed : I think better of you than that.
1036. After all, it is possible that I went the wrong way to work : we won't speak any more about it.

1037. It isn't that you went the wrong way to work ;
but that you hadn't any business to interfere
at all : but, since you wish it, say no more
about it.
1038. I have come to borrow from you the eleventh
volume of Henri Martin's History of France.
1039. Have you brought back the tenth volume ?
1040. I will bring it back to-morrow. Don't you think
it's very wrong to borrow books ?
1041. Books are not always returned when they are lent.
1042. You are so good at lending, that I never mind
asking you.
1043. Because you always take care of my books.
1044. I mustn't make a mistake in the volume as I did
last time.
1045. Did you take the wrong one ?
1046. Yes ; and I was bold enough to go into your
library whilst you were away.
1047. Well, I think that you are the only person who
would have dared to do so.
1048. I did not think I was doing wrong in making use
of a privilege which you granted me long ago.
1049. Who said you were doing wrong ?
1050. Right or wrong, the thing's done.
1051. Right or wrong, you may do it again.
1052. I was afraid you were rather put out.
1053. It would be very kind of you to read over this
translation that I have made of a rather diffi-
cult piece, and tell me if it is right.

1054. Your translation is very good so far ; but you have given a wrong meaning to this sentence.
1055. How did I manage that ?
1056. Because you overlooked the peculiar meaning of this word when so placed in the sentence.
1057. Ah ! I quite see now I used the wrong word in my translation.
1058. It is not an easy thing to translate well.
1059. It is no easy thing either to correct a bad translation.
1060. That requires a thorough knowledge of the two languages one has to deal with.
1061. It requires besides a particular turn of mind which but few people possess.
1062. You mean keen perception and good taste.
1063. Have you made inquiries about the master I recommended you ?
1064. Yes ; and they were all in his favour.
1065. Where did you make inquiries ?
1066. I inquired of several of his old pupils.
1067. You will find that he is a good scholar.
1068. Yes ; one can see that at a glance.
1069. It's an important thing to be taught by a well informed man.
1070. Yes ; it's everything.
1071. He will give you information on all sorts of subjects at the same time he teaches you his language.

1072. That's what I like ; so we shall get on very well together.
1073. You will find him a little talkative perhaps, but that is not a fault, if he always speaks to you in his own language.
1074. Far from being a fault, I think it a great advantage to be taught by a clever man who is fond of talking.
1075. Besides, he always speaks to the point.
1076. I shall be able to give you my opinion of him in a few days' time.

XXII.

1077. He proved himself more cunning than we thought.
1078. I am afraid we were very thoughtless about it.
1079. That may be ; but I maintain, nevertheless, that he got out of a nasty scrape very cleverly.
1080. He knew how to make the best of the advantages we left him ; that's all.
1081. Do you think it nothing to have succeeded in over-reaching us ?
1082. Well, it made all the difference to him, for had he failed this time he would never have had another chance.
1083. We must not let him see how much he has put us out ; he would crow over us terribly to his friends.
1084. You seem to take it more to heart than I do.
1085. I thought I had to deal with an opponent who was weaker than myself.
1086. And you are annoyed that he got the better of you.
1087. One doesn't like letting oneself be beaten in that way.
1088. It's never pleasant getting the worst of anything.
1089. After all, he won't gain much by his success.

1090. It will be a good thing for us if it makes us more cautious in future.
1091. Who would ever have suspected the fellow to be so artful?
1092. I had an idea that he would play us a trick some day or other.
1093. You always mistrusted him.
1094. Not quite enough, as it turns out.
1095. We let ourselves be taken in by his air of simplicity.
1096. It was only put on to deceive us.
1097. And he quite succeeded in gaining our confidence.
1098. Please speak for yourself; my suspicions were often aroused.
1099. It is best not to think about it any more.
1100. It will soon be out of my thoughts, I can assure you.
1101. What consoles me is that he has made a fool of plenty of other people.
1102. Gently; your vexation is making you give way to a very objectionable feeling.
1103. You are right; I feel ashamed of myself.—What a difference there was between him and his brother.
1104. His brother was the most trustworthy man I ever met.
1105. It is a great pity he died so young.
1106. He was a great loss, but he was not so very young; he was a middle-aged man, and one must die before nine-and-thirty to die young.

1107. I know very well that that is the average of man's life.
1108. I am astonished that it is still so low.
1109. That arises from our ignorance of the true requirements of physical life.
1110. What has that boy just handed you?
1111. You see well enough : it is a letter.
1112. Isn't that our friend's new servant?
1113. Yes ; do let me read it.
1114. Don't get cross, but make haste ; I am burning with impatience.
1115. Look, that's all I think his insolent letter worth !
1116. Stop a second ; don't tear it up like that, I have not read it.
1117. That's lucky for you. Would you believe that to crown his audacity he is barefaced enough to send us an apology?
1118. I never saw anything like it.
1119. He carries his insincerity so far as to say that he didn't know that we had applied for this post.
1120. He knew well enough that you had taken steps about it.
1121. And that I had interest with the Minister for Foreign Affairs.
1122. That's why he tried to get the start of us without telling us anything about it, and has pleaded his brother's claims for want of any of his own.

1123. I feel very inclined to acknowledge the receipt of his letter, and tell him what I think of him.
1124. Don't you do anything of the kind ; he would consider it as the beginning of explanations with a view to bring about a reconciliation.
1125. You are right ; I have quite done with him ; it was the best step I could take.
1126. Let us take a little walk ; I have picked up the pieces of the letter ; I shall amuse myself by putting them together again, and it will be quite a puzzle, for the pieces are small.
1127. Well, I never do things by halves.

XXIII.

1128. The day after to-morrow will be my birthday ; I
rely on your coming to see me.
1129. I wish I could go and breakfast with you, but I
am engaged the whole morning.
1130. You must find a spare minute or two at luncheon
time.
1131. What you call your luncheon is a lengthy and
substantial meal.
1132. I want to have a talk with you very much, and
ask your advice.
1133. You know my spare time is very limited.
1134. Yes, but this is something out of the usual run ;
my father says that as I shall be seventeen on
Thursday, it is time I decide on what I am
going to be.
1135. I own that that is not a question to decide in a
hurry.
1136. Unfortunately, I don't feel any particular taste for
anything.
1137. Has your father any definite wishes on the
subject ?
1138. No ; he leaves the matter entirely in my hands.
1139. What a wide range is open to you ! If I were you,
I should always be building castles in the air.

1140. I don't think I am ambitious : if I were an only son I should like to devote myself to literature, as you do.
1141. I am sure I work hard enough for my modest income.
1142. But what pleasant kind of work it is ; and you have a nice sum in the Funds to fall back upon if anything goes wrong.
1143. You seem to think I was born with a silver spoon in my mouth.
1144. No, scarcely that ; but you must confess that you have more advantages than most people.
1145. Perhaps so, and it's a good thing for me I have, as I should never have got on in these days of hotbed education.
1146. I should rather like to go into the Artillery, but I don't think I could ever pass the examination.
1147. You don't particularly care for mathematics, do you ?
1148. Oh, no ! I dislike them very much ; and that is why I am obliged to give up the idea of the Artillery.
1149. What do you say to the law ?
1150. I shouldn't like it at all ; though I by no means agree with those who malign lawyers.
1151. If you took your degree, you might go to the bar.
1152. So much talent and opportunity are requisite to become a successful barrister.
1153. With your winning ways and good connection there would be little fear of your remaining briefless.

1154. That is merely the flattery or prejudice of a friend.
1155. Have you ever thought of a Government office ?
1156. The old difficulty of the examination again crops up.
1157. Now you are underrating your powers. I am convinced you would have no cause for anxiety on that head.
1158. The pay is far from good, and it takes such a long time to rise.
1159. I thought you said you had no ambition.
1160. No, but still one must have something to live on and a certain standing in the world.
1161. It requires a good deal of time and trouble to gain that.
1162. I am quite aware of it, and that's the reason I try to find the shortest and easiest way to attain my purpose.
1163. How is your brother getting on in India ?
1164. He could not stand the climate there, and so he has given up coffee-planting, and has taken to sheep-farming in Australia.
1165. Then we shall have him coming back with a fortune before many years are over.
1166. I don't think he is the sort of man to put by much money.
1167. I remember when we were at school together how open-handed he was.
1168. I think I should go out and join him if I thought the life would suit me.

1191. That's easily said ; but I don't see a single house to let in this direction.
1192. I'll have an advertisement put in the local paper.
1193. Do as you think best ; for my part, I won't have anything more to do with it.
1194. I am sure you give the matter up reluctantly.
1195. However much I rack my brains, I can't make out why that man refused to let us have a house which his master has made over to him for all the bathing season.
1196. Your eloquence frightened him ; he does not like long speeches.
1197. And still I'm far from being able to express myself with such fluency as you do.
1198. I should perhaps be wrong in saying that you speak fluently, but I maintain that you speak copiously.
1199. Ha, I've got it ! the man must have found out you played the cornopean, and he was afraid of being deafened.
1200. You had me there. Come, let's stop this bantering and go back together and make a last attempt.
1201. I will come with you with pleasure, but I shall not be of any help to you.
1202. — Come, how silent you are ! Do you bear me a grudge for my little joke ?
1203. Of course I don't ; I am above that : I was recalling what I said to the gardener.
1204. Does he seem a good sort of fellow ?

1205. Very much so. He took me all round the garden very politely.
1206. They say it is admirably kept.
1207. Indeed it is! The good man is passionately fond of his fruits and his vegetables.
1208. Did you tell him that you doted on gardening?
1209. To be sure I did. I saw at once that that would be the best means of getting into his good graces.
1210. He seemed charmed at it, didn't he?
1211. No, it didn't produce the effect I expected.
1212. I should not wish to make you angry, but I can't help laughing at your simplicity.
1213. You may laugh as much as you like, provided you are kind enough to tell me the cause of your mirth, which otherwise would strike me as out of place.
1214. I must first beg your pardon.
1215. We will see about that presently.
1216. Now I quite understand why that man would have nothing to say to us.
1217. Why was it?
1218. Because he was afraid you would meddle with his flowers, which he is jealous of.
1219. Spare me, please: I am quite ashamed of my want of perception.
1220. Make your mind easy: I will not boast of my superior judgment; but you must give me your word to promise the man not to meddle with the garden.

1221. I promise you faithfully I will do so.
1222. Then I will bet ten to one that the house will be ours before Saturday, and the gardener into the bargain.
1223. I accept the wager : whatever happens, I must be a gainer.

XXV.

1224. What a strange idea was that of yours to take that place !
1225. It suits me in every respect.
1226. But the house is in a very bad state, and the garden is quite a wilderness: isn't the landlord going to have it put in order ?
1227. He will be answerable for part of the cost, but I have undertaken to set to work at once, and I mean to manage matters myself till everything is set straight.
1228. I am convinced you will make a capital manager.
1229. I haven't much experience, but I trust that things will not suffer much in consequence.
1230. As far as the garden is concerned, you won't find much trouble.
1231. No ; so I have already begun operations.
1232. The kitchen-garden is fairly large, and ought to be productive.
1233. I did not know that you were so well acquainted with my new place.
1234. In the old tenant's time quantities of vegetables were sent to market, and his asparagus and peas were celebrated.

1235. I am afraid I shall not have much fruit next year.
the wall-fruit has been very much neglected,
and the trees have not been pruned for two
years.
1236. You will have splendid apples and pears from the
orchard.
1237. Yes; but the apricots, the plums, the peaches,
and the nectarines will be a failure.
1238. It really is a pity. What alterations are you
going to make in the flower-garden?
1239. I am going to change the plan of it entirely.
1240. Shall you do away with the shrubbery?
1241. Of course not; but as it is too crowded I shall
have some of the shrubs pulled up to make
room for the rest, which will grow all the better
for it.
1242. I see you understand all about it.
1243. I am having the walks repaired and freshly
gravelled. I am afraid I shall have to lay down
new turf, too.
1244. Really! that will be a great expense.
1245. It is overgrown with daisies and moss: I should
never be able to do anything with it.
1246. Don't you think the breadth of the garden dispro-
portionate to the length?
1247. Yes, it struck me at once: to obviate this defect
I am going to have an avenue of lime-trees
planted on the north side, so as to have a shady
walk in summer.

1248. That's a good idea. Of course you have got a long lease ?
1249. For nine years, which I can renew if I like.
1250. That's a wise precaution : you know that trees take a long time to grow.
1251. Very large ones are transplanted nowadays ; and, besides, I don't mind telling you I intend buying the house.
1252. That's quite another thing : then why don't you buy it at once ?
1253. Because it cannot be sold before the death of the present owner.
1254. Now I understand the dilapidated state it has been in for so long.
1255. You know how fond I am of roses ?
1256. Yes ; and you must have found some very fine ones, if the trees have not been taken away.
1257. There are some left, but in a wretched state. I am going to order two or three hundred trees.
1258. There's an immense quantity of kinds.
1259. I know them all ; and nothing gives me so much pleasure as rearing them.
1260. Was it not you who brought some buds from Angers and Jersey last year ?
1261. Yes ; it is one of my hobbies. I give the roses I bud the name of the place where I got them, and that of the friends who gave them to me.
1262. Like that you must originate a quite peculiar nomenclature.

1263. And one which subjects me to the charge of eccentricity, but I don't trouble my head about that.
1264. Of course you don't; there are quite enough humdrum people in the world without you.
1265. You will see that I shall try and do something out of the usual run. I am going to alter the arrangements of the beds entirely.
1266. You arouse my curiosity. When will you let me go and see what you are doing?
1267. Not before I have finished—in two or three months' time.

XXVI.

1268. Ah ! how do you do ? I am delighted to see you
once more.
1269. Will you let me come in ?
1270. Of course I will. What's the meaning of all this
ceremony ?
1271. You don't feel in any way unwilling to let me in ?
1272. Why ! I've been longing to see you for the last
fortnight. How long have you been back ?
1273. Since Tuesday.
1274. You've been here three days then without my
knowing it.
1275. I didn't think it wise to come before now.
1276. Are you off your head ? You're not ill, I hope ?
1277. No, not at all ; I am perfectly well.
1278. Sit down then, and let us try and talk rationally.
1279. Shall I come as near you as this ?
1280. Isn't that your usual place ? You have not
brought the plague with you, I hope !
1281. Not exactly.
1282. You speak as if you were not quite sure of that.
Come now, tell me what you have done during
the long time you have been away.

1283. You know that I intended surprising my brother-in-law, who had for a long time been anxious for me to spend a week with him ?
1284. Yes, how is he ? How are his wife and children ?
1285. Not as well as one might wish.
1286. Really I am sorry for that. What is the matter with him ?
1287. When I got there I found him with his head wrapped up, buried in an arm-chair, and a victim to toothache and frightful inflammation.
1288. That was not calculated to put him in a good humour, and he's not noted for his patience at the best of times.
1289. The more so because his wife could not look after him.
1290. Wasn't she at home ?
1291. Oh, yes ; but a terrible cold kept her in bed. She was coughing, they said, in a most distressing way.
1292. A cough must tell a great deal on a delicate person like her.
1293. Over and above the anxiety which her little boy having the hooping-cough makes her suffer.
1294. The hooping-cough ! Is that a catching disease ?
1295. Yes, with children ; but I don't think that grown-up people have anything to be afraid of. That is why Mary had been sent to her grandmother's.
1296. And what have they done with her little sister ?

1297. She has the measles, and so cannot go with her.
1298. The house seems a regular infirmary !
1299. Don't speak to me about it : it was very sad.
1300. Why didn't you come back at once ?
1301. Because my brother-in-law begged me to stop.
1302. You could not have been of any use to them.
1303. Oh, yes I was, as chance would have it. I did them a great service.
1304. What was that ?
1305. I went to his school to fetch my godson Charles, whom I brought home with the scarlatina.
1306. Do you know that's a very dangerous fever ? Move your arm-chair a little back, please.
1307. I was afraid of infection myself, and so I fled to my old tutor's house.
1308. You were quite right to do so.
1309. I had been there two days when I learnt that one of his pupils was ill in the house with small-pox.
1310. And you come quietly and tell me that—I, who am afraid of catching smallpox, if the word is only mentioned.
1311. Recollect that I asked you whether you would let me come in, and that I let three days elapse before I came to see you.
1312. In a case like this you should be subjected to quarantine. Did I know that you were infected ? Please be good enough to go away directly.

1313. It's too late now ; besides, I asked your doctor's opinion, and he told me that there was not the least danger.
1314. That's all very well. I am going to have this room fumigated and the arm-chair sent to the lumber-room.

XXVII.

1315. I was very sorry to see them lose their temper like that.
1316. I thought for a moment they would come to blows.
1317. I am vexed with myself for having broached the subject of politics.
1318. I made a sign to you to say nothing.
1319. That's why I made no remark when they wished me to decide between them.
1320. Did you see how they took it when I hinted to them that they were going too far?
1321. I have never heard Charles speak in such a peremptory way.
1322. No more have I; I was quite astonished.
1323. It was high time that some one interfered.
1324. So I thought; that call came just in time for you.
1325. Afterwards, it was a question which would sit the other out; both were afraid of appearing to give in.
1326. I am sure that if Charles had not told us beforehand that he had to be at home at four o'clock, they would still be here quarrelling.

1327. I could not have stood it much longer.
1328. I saw you frowning, and I think it is lucky for them that they went away.
1329. I congratulate myself on not having had to interfere; I should have found it difficult to have done so in a fitting way.
1330. Charles has, however, a very gentle disposition.
1331. Yes, but he is quick tempered, and was nettled at his opponent's spiteful hints.
1332. He was huffed directly the independence of his opinions was called into question.
1333. We should have been just the same in his place.
1334. George, on the other hand, has a very passionate disposition.
1335. Yes, and he is so bigoted that he cannot bear being contradicted.
1336. Obstinacy is characteristic of prejudiced people.
1337. Charles is not free from prejudice, but I don't think him so one-sided.
1338. I don't find fault with a person for maintaining his own opinions, but he ought also to be able to respect those of others.
1339. And above all, to show himself tolerant.
1340. Anyone who heard us talking would take us for two philosophers.
1341. What would happen, I wonder, if we were to begin to discuss some question or other?
1342. Are we not agreed upon the subject under discussion?

1343. One agrees only too readily when it's a question of blaming other people.
1344. For my part I should make a point of imitating the tolerance of our friend L——.
1345. I should be very sorry to do that myself; tolerance is in his case the result of weakness of principle.
1346. He always agrees with everybody.
1347. And contradicts himself, without a blush, twenty times in a quarter of an hour.
1348. He never quarrels with anybody.
1349. Nobody has ever taken a liking to him.
1350. You think disputes are inseparable from loving?
1351. I think one must inspire esteem in order to gain affection.
1352. And you don't esteem people who are deficient in character?
1353. I don't think much of people who always hold the same views as the person with whom they are talking.
1354. You say, then, that thinking like everyone else is not thinking at all.
1355. Exactly so; it's a want of principle, or sheer stupidity.
1356. Stop, I think precisely as you do; what are you going to say of me now?
1357. That you come over to my opinion because you recognise in my judgment the result of experience.

1358. I beg your pardon, I do not come over to your opinion ; I shared it before you expressed it, and I tell you plainly that I think I have as much experience as you have.
1359. That's a matter of discussion.
1360. Allow me to tell you that you think too much of yourself.
1361. It would be easy for me to prove that I must know human nature better than you do.
1362. Experience is the result of years, and you are scarcely older than I am.
1363. One may live a long time and learn nothing.
1364. Do you mean to apply that maxim to me ?
1365. Mind, you are getting excited.
1366. That's true, I see we have ceased to agree.
1367. It is time to shake hands and part.

XXVIII

1368. Well, I told you so before. I'm going to Paris after Christmas : will you come with me ?
1369. I hardly know ; I can't make up my mind in that off-hand way.
1370. Let me know soon what you decide, so that I can settle my plans.
1371. It will depend, in some measure, on the state of my health.
1372. Of course ; but the change is sure to set you up.
1373. I feel scarcely settled in my new house.
1374. I wish you would tell me frankly whether you want to come.
1375. The trip will cost more than I can afford.
1376. How you beat about the bush ! Tell me yes or no.
1377. Yes, then ; but you must let me off my engagement if anything unforeseen happens.
1378. I can't help thinking you will try and get out of it when the time comes for starting.
1379. You seem to think I am very undecided ; but if I say yes, I mean it.
1380. There's nothing so bad as a state of indecision.

1381. What has made you fix on Paris as your destination?
1382. I mean to combine business and pleasure.
1383. For how long can you get leave from your office?
1384. I expect I shall be able to get away for a fortnight.
1385. That's very short leave! I'm glad to say I am my own master.
1386. But still you are more tied down than I am.
1387. I often look back with pleasure on my bachelor days.
1388. Be quiet, or I'll tell your wife!
1389. She would only laugh.—When do you propose to start?
1390. About the second or third of January. I always dine at my brother's on New Year's-day.
1391. I can fancy you playing the part of the generous uncle!
1392. I find my god-children a greater tax on my generosity than my nephews and nieces.
1393. We shall not find the journey very pleasant in winter.
1394. The sea is generally rough then; but I have crossed the Channel so many times, I have got used to it.
1395. I suppose I shall see you again, to arrange our plans before we start?
1396. Yes, come and dine with me on Christmas-eve, and we will then discuss details over a glass of my old port.

1397. I think you will enjoy your stay in Paris : I have letters of introduction to several pleasant families.
1398. That's exactly what I like : I only know Paris from the hotel point of view.
1399. I shall be able to take you into circles where you can enjoy the conversation of some of our celebrities.
1400. It is a great mistake to judge of a nation by the specimens one meets when travelling.
1401. Only fancy if all Englishmen were like the typical Milord of the French stage !
1402. Do you know why Englishmen have been fleeced so much in France ?
1403. No ; but there seems a general impression prevalent that every Englishman is stuffed with bank-notes.
1404. The word " milord " conveyed the idea of " mille or," and the Milord has always been looked upon as having more gold than he knew what to do with.
1405. Perhaps that partly accounts for it ; but every place that is much frequented by travellers is completely spoiled nowadays. Do you think that Frenchmen are better treated in London than Englishmen are in Paris ?
1406. I like dining at the restaurants at Paris ; they are so much better than the London eating-houses.
1407. One certainly gets more for one's money.

1408. What business is that about which you were just now speaking?
1409. I wish to consult some manuscripts in the libraries, but that will not take me long.
1410. And I shall be very pleased to explore the old parts of Paris alone in the mornings, while you are working.
1411. I know you are fond of music, so we shall not find any difficulty in spending our evenings pleasantly.
1412. I am afraid my wife will expect me to bring her back some new dresses.
1413. You can say that you always had so much to do, that you never thought about shopping.
1414. Now you are talking nonsense again : I can see you know nothing about it.
1415. Well, good-bye now. I shall see you this day three weeks, then, at dinner-time?
1416. Yes, and meanwhile I'll try to make it all right at home.

XXIX.

1417. What shall we do to amuse ourselves this evening?
1418. I will do anything you like. Can you play chess?
1419. I used to play sometime ago; but I am afraid I have almost forgotten the moves.
1420. You need not be afraid of me: I hardly ever play.
1421. Let us have a game, then; and you can give me some pieces if you win easily.
1422. The board is quite dusty: does that tend to reassure you?
1423. Perhaps you have another. I have forgotten how to set the pieces.
1424. Will you take the first move?
- 1425.—I have already lost two pawns and a castle more than you have.
1426. You play too quickly; you seem to move at random.
1427. It's so dull not being allowed to talk: that's why I like a round game better than whist.
1428. My knight checks your king and queen at the same time, and in two moves it must be check-mate.
1429. Not quite: you did not notice my bishop in the corner; but I cannot stave off defeat long.

1430. Let us try draughts ; perhaps we shall get on better at that.
1431. It does not require so much skill and thought as chess.
1432. No ; and you may keep up a running conversation if you like : it won't put me out in the least.
1433. I like a game best in which chance and skill are combined.
1434. Then I suppose you like backgammon ?
1435. We will play at that afterwards ; you must move first this time.
1436. I see you are quite at home at draughts.
1437. You have to take that man or you will be huffed.
1438. I see I have no chance with you at this game ; you have two queens already.
1439. I can play draughts better than you, but I should prefer to be able to beat you at chess.
1440. I should be pleased to have a game of *bézique* with you. Here are the cards ; I have shuffled them ; let us see which shall deal.
1441. It's your deal, but it's no advantage having the lead.
1442. Clubs are trumps. I take that, and score eighty by kings.
1443. So soon ! I have nothing in my hand, and the pack is rapidly growing smaller.
1444. I was afraid I should not be able to mark my double *bézique*.
1445. If I had played the ace of trumps I might have prevented your scoring it, and then shouldn't I have chuckled !

1446. But you don't feel inclined to do so now that you are sure of being beaten.
1447. And I cannot have my revenge this evening, for it is getting late, and I must be going.
1448. How quickly the evening has slipped away ; I did not know it was nearly so late.
1449. One scarcely notices how the time goes when it's taken up with playing.
1450. I like indoor games better than out-of-door ones.
1451. I cannot say I do, though they make the winter evenings pass pleasantly.
1452. What can you do out of doors in winter ?
1453. I like nothing better than skating, and I hope we shall have a hard winter this year.
1454. I am very fond of it, too ; did you hear of the accident I met with on the ice last winter ?
1455. I noticed that you had your arm in a sling, but never saw you close enough to inquire the reason.
1456. I was going as hard as I could, when my skate caught in a strap, and over I went.
1457. Did you hurt yourself much ?
1458. I came down on my elbow, and sprained my ankle.
1459. It must have kept you some time in bed, didn't it ?
1460. Not more than a fortnight, I am happy to say.
1461. You were lucky to get off so cheaply.
1462. I must go home now ; they are sitting up for me.

1463. Then I must not keep you ; but you must come again soon.
1464. My brother misses me when I go out ; he complains he is lonely.
1465. Bring him with you next time you come : I should like to make his acquaintance.
1466. I should have some trouble to get him out of the house ; he hardly ever goes out, but I will give him your message.

XXX.

1467. Do ring the bell, please, to have a little wood put on the fire.
1468. Are you not satisfied with coal ?
1469. Oh ! yes, generally ; but I want a blazing fire this evening.
1470. You like bonfires, it seems.
1471. You will see that the mixture of wood and coal will produce an excellent effect.
1472. It will oblige me to draw my chair back for fear of being roasted ; that's all I shall see.
1473. And a very good thing too : you take up all the fireplace. Why don't you stop in the corner like I do ?
1474. No doubt you sit there because it is comfortable.
1475. That is not the reason : it's because I don't like getting into people's way.
1476. Don't let us quarrel : let's talk over our grand evening-party yesterday. How did you like it ?
1477. Very much ; I was greatly amused.
1478. And so was I ; there were some grand people there.
1479. And some very queer ones, too ! I find these parties, where one meets all kinds of people, very entertaining.

1480. Yes, it was not very select ; but, on the whole, the company was only composed of well-bred people.
1481. Do you call that stout lady, who spoke so loud that one could hear her in every corner of the room, well-bred ?
1482. That lady is almost completely deaf ; she is the warmest friend the poor in the district have. You saw how ready everyone was to give, when she asked for contributions towards the end of the evening.
1483. Well, I've nothing more to say against her ; but what about that little woman with her set of diamonds, whose bursts of laughter interrupted conversation regularly every eight minutes by my watch ?
1484. Didn't you see it was the effect of a nervous complaint ?
1485. No ; but even if it were, one ought to stop at home when one has an infirmity like that.
1486. It is a mark of good manners to take no notice of this kind of annoyance.
1487. Is it also a mark of good breeding to let one's toes be trodden on by great awkward fellows like that peasant dressed in his Sunday best, who wore at least a pound's weight of trinkets on his watch-chain ?
1488. Oh ! I make no defence for him ; I also think him very vulgar, and I refused to be introduced to him, although he has, they say, the best cellar in France.

1489. I suppose he is a vine-grower who has made his fortune.
1490. I should think so. His good lady, who is already on the shady side of forty, was decked out like a bride, kept mincing like a young girl, and talked about nothing but dress.
1491. The self-satisfied and stiff look of those three gentlemen who remained talking together all the evening excited my curiosity greatly. Who were they ?
1492. First-rate diplomatists who could set Europe on fire with a single word.
1493. I'm very glad I didn't know that ; I have such a great dread of fire myself.
1494. I don't see any fun in those kind of people. Why did you stop so long near that group of old dowagers whom I couldn't get near ?
1495. In the first place I couldn't get away from them sooner, owing to the crowd, and besides, they amused me.
1496. You ought to speak of them with more respect ; they were all persons of good family.
1497. Yes, but at the same time stuck-up and cold, making a great noise with their fans, not saying a word or else screaming together to slander their neighbour.
1498. And that amused you! as a study of manners, I suppose.
1499. I have not been in society very long, and everything is new to me.

1500. You are not at the end of your experiences. At the party yesterday evening every class of polite society was represented, but some circles are very select.
1501. Where it is no doubt very difficult to gain admission?
1502. Yes; but I will introduce you to the Marchioness of —, at whose house you will meet the *élite* of the aristocracy.
1503. You're some kind of cousin of the Marchioness, aren't you?
1504. Fifteen times removed, I believe; hardly worth mentioning.
1505. I should like very much to gain access to the literary world.
1506. I can help you in that; I have an uncle who is a member of the Académie Française, and a cousin who is a member of the Institut.
1507. I shall become very proud of being a friend of yours.
1508. Weren't you so before?
1509. To be sure I was, but without knowing all the claims you had to my deep respect.

XXXI.

1510. Will you drive with me into L—— this afternoon?
1511. Nothing will suit me better. It's a long time since I have had a chance of going there.
1512. I have a lot of shopping to do, and I am afraid that you will find the time hang heavy on your hands.
1513. Oh, not at all; I have several purchases to make myself.
1514. We will start early, as I want to stop at the top of the hill, so that you may see the view of the town from the rising ground.
1515. I have heard it is most picturesquely situated, but as I went there by the railway I saw nothing of it.
1516. —It will only take an hour and a quarter; the roads are in excellent order.
1517. It must be market-day, there are so many carts and waggons on the road.
1518. To be sure it is; it's Thursday, I forgot that.
1519. Does it make any difference to you?
1520. Not much; but I own that I dislike crowds.
1521. Are you going to put your carriage up, or drive round to the shops you want to go to?
1522. I think it will be best to have the horse taken out, as I may be two or three hours.

1523. Where are you going to first ?
1524. I shall get rid of these parcels first of all. **These** are some books that I am taking to the binder's.
1525. And what is in that box ?
1526. A lot of things : patterns of paper to take back to the upholsterer, different things to be changed and mended, and even ribbons to be matched at the linen-draper's.
1527. I see you undertake all kinds of commissions.
1528. I must do so, since no one of the family will go to L—— but myself.
1529. It will be more amusing if we do all our shopping together.
1530. I've no objection. We shall be able to give each other advice.
1531. Stop ! that's the post-office. I want to buy some stamps.
1532. I must just call at the fishmonger's ; I can never get fresh fish in the country.
1533. What splendid salmon ! I thought they were out of season.
1534. That depends on the river ; close time is not the same everywhere.
1535. I was glad to hear this morning in the papers that the oyster-beds are coming round again.
1536. Yes, it was high time that the Government took up the matter ; there has been wholesale havoc committed in past years.

1537. What a quantity of fine lobsters !
1538. The greater part of those you saw there came to us from Norway. Let us come into the grocer's.
1539. I have a great deal to learn about catering.
1540. You couldn't be in better hands than in mine. I am better judge of good things than anybody, as I hope to prove to you this evening.
1541. You will find me quite ready to acknowledge your talent. I want a pair of gloves. I don't like grumbling about prices, but kid-gloves cost a fortune now-a-days.
1542. I should think they did ; their price is nearly double what it was. Now for the bookseller's ; it's my favourite shop.
1543. How it runs away with money if one buys many books.
1544. Yes ; but that is, in my opinion, the best way of spending it.
1545. Shall you soon have done ? I'm beginning to feel slightly tired.
1546. I've only two more places to call at—the iron-monger's and the chemist's.
1547. That reminds me that I want some sticking-plaister.
1548. Do you often manage to cut yourself when you shave ?
1549. Oh, sometimes I'm rather awkward

1567. Is this one of his finest productions?
1568. It was rather late in life when Poussin reached the maturity of his talent. Obligated to accept and dash off all kinds of orders to gain his livelihood, his first style is generally a little stiff, but bold and highly coloured; but later on, his style became more elevated and pure. This picture of the Manna might be instanced as marking the transition to his second style.
1569. Go on; I'm listening to you.
1570. "In the midst of a desert where steep rocks are seen, somewhat removed from the foreground, stands Moses, showing the sky thick with heavy clouds to several Hebrews prostrate at his feet."
1571. And I suppose that that is his brother Aaron, the High Priest, at his side?
1572. Yes, it is. "On the right, in the middle distance, two boys are quarrelling over the manna on the ground."
1573. They are very natural, and so is that girl who is holding out her dress to catch the manna as it falls.
1574. "In the foreground is seen a man standing in an attitude of astonishment and admiration. In the background are tents, lighted fires, and detached figures."
1575. I am pleased with this picture; it expresses very naturally the misery and hunger to which the Jewish people were reduced, and also the state of joy and gladness they are in.

1576. So say good judges.
1577. Does the French school boast of any great landscape painter?
1578. Yes; Claude Gellée, better known under the name of Claude le Lorrain.
1579. Which are his principal characteristics?
1580. He has brought out the effect of light and shade with matchless skill, and no artist has excelled him in imparting grandeur to his outlines, freshness to his shades, or brilliancy to his suns.
1581. Are there any figures in his landscapes?
1582. The figures he introduced into his paintings cost him a great deal of trouble, and so he often intrusted them to other artists.
1583. I quite understand that—the styles are so widely different. By whom is this sea-piece, numbered 626?
1584. By Joseph Vernet—"Moonlight Scene." I prefer No. 625—"Sunset in a Fog," by the same artist.
1585. You are right; those fishermen in the foreground to the left, produce a very pleasant effect. What does the catalogue say of him?
1586. "The quantity of figures introduced into his pictures, and which form an essential part of them, make his compositions particularly interesting. There are painters more skilled at skies or waves, but none excel him in producing one harmonious whole."
1587. That praise seems well deserved.

1588. Ah ! there's "The Village Bride," by Greuze, who drew all the subjects for his pictures from domestic life.
1589. One of my friends has in his gallery several excellent pictures, after Greuze, by his pupil, Mdle. le Doux.
1590. I don't like copies.
1591. Some, however, possess great merit.
1592. No doubt they do, but still I don't care for them.
1593. Besides, just think, one must be a millionaire in order to make a picture gallery of works by great masters.
1594. Yes ; and that is why only millionaires have beautiful galleries.
1595. Besides, what is one to do when the originals belong to museums ?
1596. One does without them, and goes to see them where the talent of the artist has gained for them an honourable place.
1597. Your cousin showed me the other day some very fine sketches : I think he has a great deal of talent.
1598. A sketch is the work of inspiration and genius, but a picture is the work of toil, patience, long study, and consummate experience.
1599. Are you afraid that he is wanting in perseverance ?
1600. Yes, I am. All the pictures that he has undertaken up till now have remained in an unfinished state.

1601. That's a great pity. Why has he not his sister's good qualities?
1602. Doesn't she paint well in water-colours?
1603. Beautifully; the last water-colours she exhibited were admired by everybody.
1604. They are going to close the gallery; we must be off.
1605. I am rather pleased at the way in which we have spent our afternoon.

XXXIII.

1606. Well! is your new house being built?
1607. No, indeed, it isn't; I am still looking out for a site.
1608. Land is very dear near the town; this first outlay of yours will cost you a considerable sum.
1609. And then I am rather particular about the position; I must have a good view.
1610. I suppose you would prefer the rising ground on the west side of the town?
1611. I should certainly not like to be surrounded by dirty houses, like those which are close to my brother-in-law's house.
1612. Do you mean to build a real country house?
1613. I have no fixed plan yet; it's a serious matter settling down for the rest of one's days.
1614. Have you selected an architect?
1615. Yes, I shall employ Mr. N., to whom we are indebted for our new Town Hall, with which he was so successful.
1616. Do you think he is equally capable of drawing the plan of a private house?
1617. He has built the nicest houses in our town; I mean to say, with the best arrangement of rooms, for that's the principal point.

1618. Oh, that alters the case ; I was afraid for your sake that he would be led to sacrifice a great deal to appearances.
1619. Not at all ; all the houses which have been built under his superintendence are very simple.
1620. I will bear him in mind, if ever I have a fortune left me which will enable me to build.
1621. We went together this morning to see a piece of ground for sale, which I think will suit me very well.
1622. In what direction is that ?
1623. Half-an-hour's walk from the town, and not far from the new Observatory.
1624. Everybody says the air is very healthy there. I hope you will be a fair distance off the gas-works.
1625. I really did not think about that ; do you think there is any reason to be nervous ?
1626. You might sometimes be annoyed by the smell.
1627. You are right ; I will see if there is anything to fear on that head.
1628. I suppose you will turn all modern inventions to account ?
1629. That was my first injunction to the architect and the contractor ; the latter has just finished building an excellent house on the model on which mine is to be built.
1630. I am very glad to see you neglect no precaution.

1631. I intend to have the whole house heated by hot-water pipes.
1632. That's a capital idea, which I suppose you brought back from your travels in Russia?
1633. Yes, I was sometimes quite ashamed at hearing the Russians complain of the cold they had endured in our houses.
1634. It is true that they are generally so badly warmed that one is frozen in winter.
1635. I hope that people will not make that complaint of mine.
1636. Have you ascertained what the water is like?
1637. I have heard that the Observatory well is an excellent one.
1638. I suppose you will keep a carriage?
1639. Yes, and I intend to have a detached building for the stable and coachman's rooms.
1640. I would have a poultry-yard, too, if I were you.
1641. That's exactly what my wife wants; a cow-shed, a cow, fowls, fresh eggs, and goodness knows what.
1642. She is quite right; all those are indispensable in the country.
1643. One would think from listening to you that we were going to live a hundred miles from the town.
1644. You will be far enough off for me to see you less frequently.

1645. Not at all ; I want to have three spare rooms, and
I hope you will often come and occupy the one
we intend for you.
1646. That's capital ; now I am quite reconciled to your
plan, which rather frightened me at first.

XXXIV.

1647. This servant of yours is very polite.
1648. Like master, like man.
1649. I am very much perplexed, and I have come to ask for your advice.
1650. A friend in need is a friend indeed.
1651. I am quite ashamed to come and disturb you in this way on a Sunday.
1652. The better the day, the better the deed.
1653. I was afraid you were still out of town ; I came at all risks.
1654. Nothing venture, nothing have.
1655. You will no doubt think it very uncharitable on my part to consult my convenience rather than yours.
1656. Charity begins at home.
1657. But I thought you would kindly remember with what pleasure I did you a kindness when the opportunity arose.
1658. One good turn deserves another.
1659. I ought perhaps to have seen you yesterday, but I had no means of going to look for you at D——.
1660. There's no flying without wings.
1661. Putting off my visit to you was allowing my ardour to cool.

- 1662. Make hay whilst the sun shines.
- 1663. May I be allowed to make a remark?
- 1664. Of course you may; don't stand on ceremony.
- 1665. It seems to me that up till now you have talked nothing but proverbs; have you any motive for that?
- 1666. Somebody in whom I have great confidence told me, not long ago, that proverbs were the wisdom of nations; I have been studying them for a week, and my head is full of them: please to excuse me.
- 1667. Oh, most willingly; especially if you can draw from that source wisdom enough to get me out of my difficulty.
- 1668. I hope so, with all my heart. What is the matter?
- 1669. You know that I lost, one after another, three of my uncles in a very short time.
- 1670. Misfortunes never come singly.
- 1671. The last left me a nice sum of money.
- 1672. It's an ill wind that does not blow somebody good.
- 1673. Fortune has little attraction for me.
- 1674. Enough is as good as a feast.
- 1675. This money is invested in a first-rate business, though it is not very celebrated.
- 1676. Good wine needs no bush.
- 1677. Some of my relations wish me to leave the money where it is; others advise me to withdraw it.

1678. One can't please everybody.
1679. Because they think I could get a higher rate of interest elsewhere.
1680. Leave well alone.
1681. I fully allow the wisdom of that saying, and I shall follow the advice it embodies. Now, I have two unscrupulous cousins, who have come to an understanding to question my right to this money.
1682. Birds of a feather flock together.
1683. I have not as yet said anything of what I mean to do.
1684. Least said, soonest mended.
1685. For, as I have already had several disagreements with them, I mistrust them.
1686. A burned child fears the fire.
1687. A friend warned me to be on my guard.
1688. Forewarned, forearmed.
1689. My cousins offer me, if I will give up this legacy, to share with me the fortune of a great-uncle we have in America, and to whom they are more closely related than I am.
1690. A bird in the hand is worth two in the bush.
1691. That's perfectly true. I will decline their offer, and I will ask H—— to interfere and to settle the matter.
1692. Take care you don't fall out of the frying-pan into the fire.

1693. You think there would be some danger in trusting to him, who so seldom interferes with other people's business.
1694. Still waters run deep.
1695. You ought to know him better than I do. Was it not you who had to protect your sister-in-law's interest against him? I remember that he treated you roughly.
1696. He caught a Tartar.
1697. Your sister-in-law did not lose much by the lawsuit after all.
1698. God tempers the wind to the shorn lamb.
1699. Strange as is the way in which you gave your advice, I don't thank you the less for that
1700. A word to the wise !

XXXV.

1701. How glad I am that the opera season has begun again.
1702. Not more so than myself; I assure you I regularly dote on music.
1703. What style of music do you prefer?
1704. Oh, I have not much choice, because I think that every style has its peculiar advantages, and I like them all.
1705. "Il Flauto Magico" is a favourite opera of mine.
1706. I should find it hard to settle on any particular one.
1707. Look how the house has filled since we have been chatting.
1708. Everybody is so anxious to hear the new tenor.
1709. I have not brought my opera-glass; please lend me yours.
1710. I am afraid you will not find it a very powerful one.
1711. I am not going to scrutinise the house very minutely; I merely want to see who that gentleman is with a white camelia in his button-hole.
1712. Do you think it is anyone you know?
1713. I rather fancy it's an Englishman to whom I have promised to show the lions of Paris.

1714. Then I am not surprised at his being in your uncle's box.
1715. I should be there too, if I had not settled to come with you.
1716. I am sorry I deprived you of the pleasure of going with those ladies.
1717. On the contrary, you have done me a kindness, I always go to the orchestra-stalls if I can.
1718. The conductor has just taken his place. Now for the overture.
1719. Most of the scenery is new since last season.
1720. I hear that the manager has spared no expense in putting the piece on the stage.
1721. The chorus last year was splendid. I hope it will be as good this.
1722. I think it will, from what a friend said who attended the last rehearsal.
1723. I wish those people would be quiet behind in the pit ; I don't want to lose a note of my favourite airs.
1724. Was not that duet beautifully sung ?
1725. Yes ; but I wish they had come more to the front of the stage.
1726. They don't like to come too near the footlights.
1727. Are you going on Wednesday to the concert which Mrs. B—— is giving in aid of the sufferers by the floods ?
1728. No. I sent my subscription yesterday with the expression of my regret at not being able to go to it.

XXXVI.

1749. I quite expected to meet you here.
1750. "I love to watch the sea in lonesome bay
Sleep on the silver strand the hours away;
Without a ripple and without a sigh."
1751. Oh! if you take to poetry we are done for. You
must not give way to your feelings like that.
1752. "Oh, ruthless ocean! as we gaze on thee
We must confess thy dreadful majesty."
1753. Wait till we have a real storm before you talk
about dread.
1754. "The wind with joyous murmurs stirs the gale,
And roaring ocean echoes back the tale."
1755. So much the worse for me, for if there's a heavy
sea on to-morrow I shall not be able to bathe.
1756. Do you mean to say you wouldn't give up a bathe
to see the sea gloriously rough?
1757. I prefer seeing it in the winter, when the storm
does not disturb my plans.
1758. Dear me! your prose makes me fall from the
poetic height to which I had risen in order to
be worthy of contemplating the boundless ex-
panse.
1759. Your fall won't do you much harm on the sandy
beach.
1760. What stupid jokes you do make!

1761. Come, really, one does not come to the seaside for a fortnight to see storms !
1762. No, some people come here to dig holes in the sand, and look for shells and pebbles.
1763. Of course ; what can you find fault with there ?
For my part, it suits me very well.
1764. What do you gain by it ?
1765. A delightful relaxation and a splendid appetite.
1766. You are fearfully matter-of-fact.
1767. Everybody is not gifted with a poetical imagination like you are.
1768. The waves always set me thinking. Do you remember those pretty lines of Beranger ?—
“ My wave-queen, so swiftly the lake wavelets
breasting,
Float by, 'midst gay song, while the echoes
reply ;
For soft are the zephyrs, the billows are
resting,
The sky is all smiling : my wave-queen,
float by.”
1769. Bravo ! your reminiscences have just reminded me that the wine they gave us yesterday was very watery. I shall ask for some better to-day.
1770. Ah ! I quite see I must lower my flight, and tread the base earth with you.
1771. We shall get on better together like that. What should you like to do till dinner-time ?

1772. Follow your example, and toss about with my walking-stick the sea-weed we come across on our way.
1773. A very harmless occupation, which will tend to make your mind calm again.
1774. Just look at those breakers: how the waves roll in from the open sea! We are going to have rough weather, as I told you.
1775. You seem to be quite delighted, and never think of the disasters which the storm may bring about.
1776. There's no fear of that at this time of year.
1777. You don't know our part of the coast: it's only a week ago a fishing-smack was upset by a squall, and all her crew were lost.
1778. That's a mishap to which all seafaring-men are liable.
1779. You treat the matter very callously.
1780. I beg your pardon, I was thinking what a heart-rending sight a shipwreck was within sight of land.
1781. This coast abounds in reefs, although one would scarcely think so.
1782. I remarked before that when the tide was coming in the waves were broken some distance out against the rocks, before they got to the shore.
1783. Sandbanks are as dangerous as reefs.
1784. When the tide goes out I must be rowed as far as those reefs.

1785. And I shall take my telescope and follow you from the shore on your perilous course.
1786. You are really the most cautious man I know.
1787. I am proud to say I am ; and yet I am not to be taken for a coward. I have encountered storms on the open sea without flinching, but I have never left *terra firma* without uneasiness.
1788. I've never had any hesitation in going on board.
1789. You don't, of course, suffer from sea-sickness then?
1790. I only know what it is from having seen others suffer.
1791. Well, if that's the case I shall believe at last that you are a real tar.
1792. I told you before that my grandfather was an admiral.
1793. I never thought that that could be a reason for his grandson being such a good sailor.
1794. It always runs in families.
1795. You remind me of somebody who thought it very strange that I could not speak Arabic because my brother was captain in a Spahis regiment in Algiers.
1796. I don't see the slightest connection between the two cases.
1797. I will lend you my telescope if you are so short-sighted.
1798. I shall be very pleased. There's a headland over there, the view from which must be very extensive. I shall take my walk in that direction after dinner.

1799. And I shall be very pleased to walk with
you.

1800. I should advise you to do so :

“ And watch the stars peep out in the sky,
And the moon-shot waves glance tremblingly.”

PRIMERS, GRAMMARS, AND EXERCISE BOOKS.

Hachette's Illustrated French Primer; OR, THE CHILD'S FIRST FRENCH LESSONS

EDITED BY HENRI BUÉ, B.-ès-L.,

French Master at Merchant Taylors' School, London.

The easiest introduction to the study of French, with numerous Wood-Engravings. **New and Cheaper Edition. 1 vol., small 8vo, cloth. Price 1s. 6d.**

"In 'Hachette's Illustrated French Primer' we have a capital little introduction to the mysteries of the French language intended for very young children, and really adapted to their comprehension. The pronunciation of the letters is first explained and exemplified, and then the young pupil is led on to mastery of words, simple sentences, and idiomatic phrases. There is no inculcation of formal rules; the eye, ear, and memory are alone appealed to and by the proper use of this book teachers will be able to lay an excellent foundation for the future more systematic study of French."—*Scotsman*.

"There is scarcely a page without a cleverly-executed engraving, and a child could certainly learn French from no better devised or more interesting manual."—*Literary Churchman*.

Syllabaire Régimbeau.

NEW AND SIMPLIFIED METHOD OF TEACHING TO READ FRENCH
BY THE DECOMPOSITION OF THE LANGUAGE INTO PURE AND
ARTICULATE SOUNDS.

By P. RÉGIMBEAU,

*Ancien Instituteur primaire; Inspecteur principal du Matériel des Écoles
Communales de la Ville de Paris.*

THIS WORK IS INSCRIBED ON THE LIST OF BOOKS GRATUITOUSLY SUPPLIED
TO ITS SCHOOLS BY THE TOWN OF PARIS.

1 vol. small 8vo, illustrated, cloth. Price 1s.

In order to make this excellent SYLLABAIRE more acceptable to English Schools, an Edition has been prepared in which the Modes of Application and the Principles and Rules of the Method are explained in English.

Early French Lessons.

By HENRI BUÉ, B.-ès-L.,

New Edition. 64 pages, cloth. Price 8d.

The compiler of this little book has had in view to teach the young beginner as many French words as possible in the least tedious manner. He has found by experience that what children dislike most to learn are lists of words, however useful and well chosen, and that they very soon get weary of disconnected sentences, but commit to memory most readily a short nursery rhyme, anecdote, or fable. Hence the selection he has made.

HENRI BUÉ, B.-ès-L.,

French Master at Merchant Taylors' School, London.

1 New Conversational French Course

The First French Book.

1 vol., 180 pages, cloth. New Edition. Price 10d.

GRAMMAR, EXERCISES, CONVERSATION, & VOCABULARIES.

Drawn up according to the requirements of the First Stage.

Adopted by the School Board for London, the Minister of Public Instruction in Canada, etc., etc.

Every lesson is followed by a short dialogue for conversational practices. The volume comprises the whole Accidence. The rules are stated in the clearest possible manner. A chapter on the Philology of the Language, and some for reading and translation, a complete Index, and two complete Vocabularies, follow the Grammatical portion. Its moderate price and its completeness will make it one of the best books for use in our Middle-Class and National Schools and other large establishments.

The Second French Book.

1 vol., 208 pages. New Edition. Cloth, price 1s.

GRAMMAR, EXERCISES, CONVERSATION, & TRANSLATION.

Complete Vocabularies and a Set of Examination Papers.

Drawn up according to the requirements of the Second Stage.

The First Steps in French Idioms.

New Edition. Cloth. Price 1s. 6d.

Containing an Alphabetical List of Idioms, Explanatory Notes, and Examination Papers. (*See likewise under Idioms.*)

The Key to the Above Three Books.

1 vol. cloth, price 2s. 6d. (*For Teachers only.*)

The New Conversational First French Reader.

A Collection of Interesting Narratives, adapted for use in Schools, with a List of the Difficult Words to be Learned by Heart, Conversation, Examination Questions, and a Complete French-English Vocabulary. (*See likewise under Graduated French Readers.*)

"M. Bué's 'First French Book' is much to be commended. The lessons are very gradual, and the rules are explained with a simplicity that must greatly help both teacher and pupil. At the end of each lesson a short vocabulary, a model exercise, and a conversation are given. At the end of the verbs is a 'short chapter for the inquisitive,' which is well worth getting up, even by more advanced pupils. The chief merit of elementary books of this kind lies in their arrangement, and in this respect we have seen no better book than M. Bué's."—*School Guardian*, Nov. 10, 1877.

"A handy little volume, which may serve with advantage as an introduction to the study of more elaborate works."—*The Pictorial World*, Oct. 13, 1877.

Henri Bué's New Conversational French Course (Continued).

CRITICAL OPINIONS (Continued).

"This is one of the best first-books to French that has ever been published. The difficulties of the language are presented in a series of exercises and lessons, through which the student is led before he realises that he has really had genuine difficulties presented to him. The vocabularies contained in the book have been selected very skilfully. 'A short chapter for the inquisitive' is excellent. There is a French-English vocabulary, containing nearly 1500 words in most frequent use."—*The Weekly Times*, Oct. 14, 1877.

"This is a very excellent little work, and will be welcomed both in schools and for private teaching. It bears the impress of an experienced teacher; and is marked with great care in pointing out the peculiarities of the language in construction, idiom, and pronunciation. The printing also deserves a word of notice, the variations in termination, etc., to which it is desired to call attention being given in excellent bold type—so that the utmost use is made of the eye—probably the most powerful of all senses in assisting the memory, especially in the case of young people. There is no doubt that it will quite fulfil the author's wish, modestly expressed in the preface, of becoming 'a useful and handy primer.'"—*The London and China Express*, Oct. 12, 1877.

"A great deal more of the information needed by a beginner than much larger works often contain will be found in this little pocket grammar and exercise book. Only an experienced teacher could so well anticipate the preliminary difficulties and remove them from the path of a young linguist as M. Bué has done in his primer."—*Public Opinion*, Nov. 10, 1877.

"Her Majesty's inspectors have strongly recommended to us your new series of French books by M. Bué."—*STREATHAVEN, N.B.*

"Our pupil teachers have been using the First Book with very satisfactory results."—*NEWCASTLE-UPON-TYNE.*

"I am very pleased that their sterling merit is not only appreciated in England, but in America and Australia."—*W. F.*

"I have no hesitation in saying, that the compactness, as well as the general arrangement of the work, make it the best work of the kind that has yet come under my notice."—*DUNMURRY, March 14, 1884.*—*R. H. G.*

"Two admirable books."—*ONE OF H.M. I. OF SCHOOLS.*

"My knowledge of their worth is formed upon the opinion of a friend, well versed in French. He says, 'they are admirable.'"—*ONE OF H.M. I. OF SCHOOLS.*

"I have used M. Bué's First and Second Books now for some years for large classes of children and pupil teachers, and have found them answer admirably."—*LEEDS AND DISTRICT PUPIL TEACHERS' PRIZE ASSOCIATION.*

"I have used M. Bué's little French Books with junior pupils, and find them excellent."—*KINGSTOWN, DUBLIN, October 25, 1884.*

"This is a book, small as regards size and price, but containing in quantity at least matter which would furnish four far larger and more pretentious volumes. M. Bué's method and treatment are excellent; to any person unacquainted with French, but wishing to study that language, or to any teacher wishing to form classes for its study, we can cordially recommend his work. Books for use in school or class are often compiled by others than teachers, and the result is not always satisfactory. M. Bué is a teacher himself, and his lessons show that he understands the difficulties his brethren may labour under, and the best means by which they can be surmounted. We are glad to learn that the volume under notice has been adopted by the London School Board."—*The Irish Teachers' Journal*, Feb. 2, 1878.

"This little book is a model both of cheapness and of completeness. In 150 pages it gives beginners the principal rules of the French Accidence, thus enabling them to practise conversation after a very few lessons. M. Bué commences by a list of easy and useful words to be learned by heart; the elementary grammar comes next, each chapter being followed by a vocabulary and two exercises. The reading lessons which terminate the volume are amusing anecdotes of graduated difficulties, and the vocabularies are so compiled as to preclude the necessity of a separate dictionary. The pupil has thus in a very small duodecimo all the help he requires towards a quick and easy mastery of the elements of the French language."—*School Board Chronicle*.

Brachet's Public School Elementary French Grammar.

WITH EXERCISES.

By **A. BRACHET**, Lauréat de l'Académie française

And adapted for English Schools by the

Rev. P. H. BRETTE, B.D., & GUSTAVE MASSON, B.A.,

Officers d'Académie;

Past and Present Examiners in the University of London.

New Edition. Complete in 1 vol. Cloth. Price 2s. 6d., or

Part I.—ACCIDENCE. With Examination Questions and Exercises.
Cloth, 176 pages, small 8vo. With a complete French-English
and English-French Vocabulary. **Price 1s. 6d.**

Part II.—SYNTAX. With Examination Questions and Exercises,
and a complete French-English and English-French Vocabulary.
Price 1s. 6d.

KEY TO THE EXERCISES. For Teachers only. **Price 1s. 6d.**

A SUPPLEMENTARY SERIES OF EXERCISES.

Vol. I.—ACCIDENCE. With a Supplement to Grammar and a
Vocabulary to the Exercises. **Cloth, price 1s.**

Vol. II.—SYNTAX. **Cloth, price 1s.**

KEY TO THE ACCIDENCE, PRICE 2s. KEY TO THE SYNTAX, PRICE 2s.

OPINIONS OF THE PRESS.

"A good school-book. The type is as clear as the arrangement."—*Athenæum*
Jan. 6, 1877.

"We are not astonished to hear that it has met with the most flattering reception."
—*School Board Chronicle*, March 10, 1877.

"We have no hesitation in stating our opinion that no more useful or practical in-
troduction to the French Language has been published than this."—*Public Opinion*,
March 24, 1877.

"England is fortunate in the services of a small knot of French Masters like
MM. Masson and Brette, who have, alike by their teaching and their school books,
done much for the scientific study of the language and literature of France. After
successfully introducing into English form the 'Public School French Grammar,' in
which M. Littré's researches are happily applied by M. Brachet so as to show the
relation of modern French to Latin, MM. Brette and Masson here translate and adapt
the *Petite* or Elementary French Grammar. That has at once proved as popular as
the more elaborate treatise."—*Edinburgh Daily Review*, March 20, 1877.

"Of this excellent school series we have before us the 'Public School Elementary
French Grammar'—(1) *Accidence*, and (2) *Syntax*. Brachet's work is simply beyond
comparison with any other of its class; and its scientific character is not sacrificed in
the very judicious adaptation which has made it available for English students.—
There is no better elementary French Grammar, whether for boys or for girls."—
Hereford Times, April 11, 1877.

"Messrs. HACHETTE issue some valuable contributions to their series of French
Educational works. M. Auguste Brachet is well known as one of the most scientific
and learned of French philologists and grammarians, and the practical utility of his
'Elementary French Grammar' is proved by the fact that the translation of it by the
Rev. P. H. Brette, head master of the French School at Christ's Hospital, and Mr. G
Masson, assistant master at Harrow, has already reached a second edition."—*The*
Bootsman, April 10.

THE PUBLIC SCHOOL FRENCH GRAMMAR

Giving the latest Results of Modern Philology,
and based upon the "Nouvelle Grammaire Française" of

AUGUSTE BRACHET,

Lauréat de l'Académie française et de l'Académie des Inscriptions.

Part I—ACCIDENCE

New Edition, revised and enlarged.

BY

REVEREND P. H. ERNEST BRETTE, B.D.,
Head Master of the French School, Christ's Hospital, London;

GUSTAVE MASSON, B.A.,
Assistant Master and Librarian, Harrow School;

Officiers d'Académie.

ELPHÈGE JANAU,
Assistant French Master, Christ's Hospital, London;

AND

H. C. LEVANDER, M.A.,
*Formerly Scholar of Pembroke College, Oxford; one of the Masters in University
College School, London.*

2 Vol. small 8vo. 464 Pages. Cloth. Price 3s. 6d.

EXERCISES.

ACCIDENCE.—Part I. Price 1s. 6d.

KEY TO THE EXERCISES OF ACCIDENCE, by E. JANAU.

For teachers only, cloth 1s. 6d.

OPINIONS.

"The best Grammar of the French language that has been published in England."—
PROFESSOR ATTWELL.

"This is a revised and enlarged edition of the excellent work. Its clear and comprehensive character has been widely recognised, and as the new issue summarises the changes made in the last edition of the "Dictionnaire de l'Académie," besides making other decided improvements, the sphere of its usefulness will be enlarged. The introduction of the elementary rules of syntax is a feature calculated to be of service to all students preparing for examinations"—*Daily Chronicle*, June 19, 1883.

NEW AND CHEAPER EDITIONS OF
PAUL BAUME'S
**Practical and Theoretical French
Class Books.**

These particularly modern Works, which have been unanimously praised by the press, and well received by the educational world, are especially adapted to preparing for Public Examinations. "*Ni trop ni trop peu*" has been the Author's motto, and the marked favour with which his various Works have been received is a sufficient proof that he carried out his motto to the satisfaction of Instructors and Principals of Schools and Colleges throughout the United Kingdom.

Practical French Grammar & Exercises,

FOR THE USE OF BEGINNERS AND GENERAL CLASSES.

Eleventh Edition. Price 2s. 6d.

•• The chief features of the Practical French Grammar are:—

1stly, Each page of practice faces a page of theory.

2dly, No dictionary is required.

3dly, It is constructed on the progressive system, each page of practice being as it were an examination paper on every previous subject.

4thly, The rules, 142 in number, are short, and such as can be easily explained to young pupils.

N.B.—Special attention is directed to pages 6 and 7 of the Practical French Grammar, in which the system of teaching and manner of using the book are fully explained.

KEY to Exercises in Practical French Grammar.

WITH HINTS TO TEACHERS, AND ANNOTATIONS.

Price 2s. 6d.

**Paul Baume's French Syntax and
Exercises,**

FOR THE USE OF ADVANCED STUDENTS.

Fourth Edition. Price 2s. 6d.

•• The chief features of the French Syntax are:—

1stly, Theory and practice facing each other.

2dly, The comprehensive nature of the practical pages, each containing a vocabulary of idiomatic, familiar, and colloquial expressions; quotations from French classics, illustrating the rules opposite; and, lastly, familiar English to be turned into French.

N.B.—The French Syntax is intended to prepare for the higher class of public examinations, and should be used by those students only who are well acquainted with the accidence of the French language, and know the irregular verbs. The system and advantages of the French Syntax are fully explained in the preface

KEY to the Translations and Exercises in French Syntax,

FOR THE USE OF TEACHERS AND SELF-TAUGHT STUDENTS.

Price 2s. 6d.

"The appearance of a seventh edition of M. Baume's well-known grammar speaks for itself. It possesses distinctly a praiseworthy character of its own, marked chiefly by a just prominence given to 'practice,' a clear direct style of exposition, and a refreshing freedom from technicalities. It is amply furnished with carefully graduated exercises, bestows due attention on the irregularities of the verb, and contains many well-selected lists of nouns. . . . Altogether this grammar is an admirable work of the kind, essentially designed for use, devoid of pedantic phraseology, systematic, and therefore simple. It may also be commended on the score of cheapness, and of beautiful typography."—*Educational News*.

"The attractiveness of Syntax is fully given effect to by M. Baume, who illustrates the idiomatic peculiarities of Gallic construction in 1000 racy colloquialisms. The rules, which form the basis of his work, are simple and comprehensive, and their operation is unmistakably exhibited in 100 reading, parsing, and translating lessons. Some 40 of its 154 pages are taken up with preliminary rules of accident and construction, a list of irregular verbs, &c., so as to obviate the necessity of referring to preliminary books, and to give to his present work a character of completeness. Its more extensive use in the schools would certainly be productive of excellent fruits."—*Educational News*.

PAUL BAUME'S FRENCH MANUAL

OF GRAMMAR, CONVERSATION, AND LITERATURE.

New Edition. Price 2s. 6d.

* * This new Work is on a totally different plan from the ordinary run of Readers and Conversation Books, from which grammatical knowledge is generally excluded. The Manual is divided into 80 lessons. Each lesson, which may be prepared in part or wholly according to the ability of the pupil, contains three divisions:—

1stly, A set of examination questions and answers on grammar.

2dly, A familiar conversation of a modern type on a given subject.

3rdly, A biographical sketch of and quotation from a noted French writer, with hints for the translation of difficult expressions, historical notes, &c.

The whole Book thus forms an extensive examination paper on grammar, with 401 questions and answers systematically and progressively arranged; a set of eighty familiar conversations on given subjects; and a Reader, or elementary course of literature, containing eighty biographical sketches of and quotations from the best French prose writers and poets, in chronological order.

This French Manual is intended to be a useful as well as a necessary adjunct to any French grammar that may be in the hands of pupils.

"M. Baume has succeeded, by means of a chronological series of classical quotations, in tracing the development of French literary style. The excerpts are of the most diversified character, and include specimens from the writings of eighty authors, ranging from Rabelais to Hugo and Taine. A novel and excellent feature is the introduction of brief biographic sketches of the various writers."

—*Educational News*.

"Together, these three works form an almost ideal series, yet each may be employed independently, or in conjunction with other class-books. They are all capably got up, and may be safely recommended for private as well as for class use."—*Educational News*.

NEW FRENCH CLASS BOOKS.

By C. A. CHARDENAL, B.A.,
Bachelier-ès-Lettres of the University of France.

THE SERIES CONTAINS THE FOLLOWING VOLUMES:

The French Primer.

For Junior Classes, in Three Parts, each 4d., or THE SAME Complete and Bound in 1 vol., cloth. Price 1s. 3d.

First French Course:

OR, RULES AND EXERCISES FOR BEGINNERS.

Used in Taylor Institution. Oxford; University College, London, etc
212 pp., fcap. cloth. Price 1s. 6d.

From the *Athenæum*—"The information is well put, and the book as good a First Course as can be had."

Second French Course:

OR, FRENCH SYNTAX AND READER.

240 pp., fcap. cloth. Price 2s.

From the *Athenæum*—"With the 'First French Course,' by the same Author, it may serve as a means of acquiring a sound knowledge of the language."

French Exercises for Advanced Pupils.

Containing the principal Rules of French Syntax, numerous French and English Exercises on Rules and Idioms, and a Dictionary of nearly 4000 Idiomatical Verbs and Sentences, Familiar Phrases, and Proverbs. 320 pp., fcap., cloth. Price 3s. 6d.

Key to the First and Second Courses.

Price 3s. 6d.

Key to the "French Exercises for Advanced Pupils;"

To which are added Explanations of 850 of the most difficult French Idioms. Price 3s. 6d.

The Rules of the French Language.

Being a Summary, set in Grammatical Order, of the Rules contained in the Author's *First French Course*, *Second French Course*, and *Advanced French Exercises*, 1 vol. small 8vo, 171 pages, cloth. Price 1s. 6d.

Practical Exercises on French Conversation

For the use of Students and Travellers. 1 vol. small 8vo, cloth.
Price 1s. 6d.

From the London "SPECTATOR," 7th Nov., 1863.

MONSIEUR CHARDENAL's system of teaching French, unlike that of many modern professors, is based upon the sound and thorough comprehension of the rules of language. He does not profess to teach French in a fortnight, or, may be, in a week, but tells his pupils at the outset that the knowledge of French, like any other knowledge worth acquiring, can only be got at by hard and persevering labour, extended over a considerable space of time. M^{ons}. Chardenal wants his pupils to work not only by day, but by night if possible. The student is advised to "take every morning two or three verbs and as many sentences, and turn them mentally in every possible way during the day, or at night in bed before sleeping." The system, if it should be objected to in Belgravian drawing-rooms, is, we are sure, just the thing for the big-brained people of Edinburgh and Glasgow.

From the "EDUCATIONAL TIMES," November, 1863.

THE table of Idioms, which extends over 150 pages, is the most complete we remember ever to have seen, and, we doubt not, will be of very great service to the pupil.

From the "MUSEUM," January, 1864.

THE above is the title-page of a manual admirably adapted for those who are learning to speak French with the aid of a master; and we have reprinted it entire because it is an accurate description of the contents. Conversational French is not that of the epos, or drama, of history, or of miscellaneous literary extracts. Those who have not the opportunity of gathering it as it falls from the lips of the French themselves, must pick it up in the form of just such phrases as M. Chardenal has indexed for use in the mimic conversations which he carries on with his pupils. Years after French conversation had become a pleasure to the writer of this notice, he was completely put out on one occasion by a Frenchman saying of some two proposals: "C'est jus vert ou verjus"—Anglicism: "It's six and half-a-dosen." M. Chardenal anticipates a host of similar dilemmas.

From "LE COURRIER DE L'EUROPE," 21 November, 1863.

Je profite de cette occasion pour appeler, en quelques mots, l'attention des professeurs de français sur un excellent petit livre d'enseignement publié par un ancien journaliste que les événements politiques de 1851 ont, comme tant d'autres, jeté sur le rivage hospitalier de l'Angleterre. Les "Exercices" de M. Chardenal se distinguent de maint autre livre de ce genre, en ce qu'ils s'attachent surtout à faire comprendre aux élèves anglais les différences idiomatiques qui leur offrent tant de difficultés; à leur inculquer, d'après un système fort simple et fort efficace, les phrases habituelles de la conversation. Chaque gallicisme est expliqué par un anglicisme correspondant, et les règles fondamentales de la grammaire sont appliquées avec beaucoup d'intelligence. En un mot, la méthode de M. Chardenal apprend à parler français, ce qui, en fin de compte, est le but principal de l'enseignement.

From M. LOUIS BLANC.

J'ai lu avec un vif intérêt l'ouvrage que vous avez dernièrement publié. Il m'a paru excellent de toute façon: comme méthode, comme clarté, comme explication des règles, comme choix des exemples. C'est un vrai service rendu à l'enseignement de la langue française dans ce pays, et je souhaite de tout cœur à ce très utile livre le succès qu'il mérite.

From M. J. D'ADHEMAR, 22a, Clapham Road Place, London.

COMME l'ont déjà fait grand nombre de mes collègues, je ne puis que vous complimenter sur un tel ouvrage, qui, à coup sûr, a dû coûter un labeur immense, mais le succès qu'il doit obtenir sera la juste rémunération de vos veilles.

Je tâcherai de mon mieux de le répandre, bien certain de rendre un vrai service aux élèves qui désirent faire une étude approfondie de notre langue si difficile à saisir.

From M. D'ARNAUD,, Licentiate of the College of Preceptors, London.

Je saisis toutes les occasions pour recommander et faire accepter cet excellent ouvrage qui vous fait beaucoup d'honneur.

THE OXFORD AND CAMBRIDGE FRENCH GRAMMAR.

PART I —PUPIL'S	Cloth, 8°	...	...	...	...	2s.
" II — "	Cloth, 8°	...	...	...	...	2s. 6d.
" III — "	Cloth, 8°	...	...	...	...	3s.
MASTER'S BOOK to PARTS I. & II.	Cloth, 8°	...	...	...	...	5s.

OPINIONS OF THE PRESS.

"These volumes have been prepared with great care for schools and private pupils who have in view Oxford, Cambridge, and College of Preceptors' Local Examinations, as well as for those who are preparing for Army and Navy, Civil Service, and University Examinations. They combine all that is best in previous methods, and, if diligently and patiently used, could not fail to make the student acquainted with the most subtle distinctions and elegancies which abound in the French language. In the Master's Book there is an excellent "Précis de l'histoire de la littérature Française depuis son origine jusqu'à nos jours." All that is requisite for mastering the idiomatic expressions in the French language will be found included in the system adopted by Messrs. Hunt and Wullemmin, and the Master's Book, which is meant to be used by all teachers, is at once a guide, a grammar, and a key. Nothing more complete in its kind has appeared even in these late years, which have been prolific in grammars and methods intended to facilitate the acquisition of modern languages."—*The Tablet*.

"For Englishmen generally the study of French is nowadays a necessity. But it may be said that few books pretending to aid in teaching that language are of much value. 'The Oxford and Cambridge French Grammar' in three parts—one for masters, and two for pupils of different grades—should, however, be very useful in achieving the task, and it is doubtful whether a better Grammar has before seen the light."—*Daily Telegraph*.

"It is not surprising that the rapid extension during the last few years of the Local Examinations should have created a literature specially adapted for the use of candidates preparing for them. Several of the books published for this purpose have proved a delusion and a snare, because they were only crude compilations encouraging mere cram. But cramming in its worst sense no longer ensures success at any well-conducted examination. *We gladly welcome, therefore, this Grammar which, while fulfilling its professed object as a course preparatory for examinations, at the same time can be used WITH EQUAL ADVANTAGE by those who have no final test to work for, but who simply aim at acquiring a thorough knowledge of French in an attractive manner.* For its immediate purpose the Grammar is divided into four parts, each affording materials for a year's work, and subdivided again into three divisions, corresponding to the terms of the usual scholastic year. Each term, again, is divided into *ten lessons, so that, allowing one week every month for repetition, there*

is one lesson for every week at a minimum rate of three lessons a month. The whole of these twelve parts or terms *are properly graduated*, and each lesson contains proportionate parts of grammar, idioms, translations from French and into French, so as to serve as a very good model of what a lesson in French should be. As a companion to the Grammar the authors have also published a Master's Book, containing questions and exercises on the lessons, and the translation into French of the English pieces in the Pupil's Book, so that the Grammar might also be used by English masters teaching French. At the end the authors have given a short précis of French literature."—*Educational Times*.

"Into these three volumes—two of which are intended for pupils and one for masters—Messrs. Hunt and Wullemin have compressed almost everything that it is necessary for a student to know in order to become proficient in the French language. The only book required in addition is a dictionary. The usual English into French translation book, the idiom book, the dictation book, the reading books, and the books which give a knowledge of French literature, are all dispensed with, their substance being included in the volumes before us. One of the leading merits of the system here laid down, therefore, is the saving it effects in that constantly recurring item of parental expenditure, the outlay in school books. Having carefully gone through all three volumes, we are able to say that the system in every particular seems admirably adapted for the purpose in hand—which is, we take it, the acquirement of an efficient knowledge of French with the least expenditure of labour and the minimum of perplexity."—*Liverpool Mercury*.

"The claims with which these books come before the public are fully justified. Great judgment has been shown in what is included in the books, and in the method which is adopted. The exercises from the twenty-first lesson—second year—are composed of short stories, everyday conversations, extracts from daily papers, and paragraphs given to the Oxford and Cambridge senior candidates. The nomenclature of the tenses of the verb, a vexed question with teachers, is simple, and will be readily understood by students of English and Latin."—*School Guardian*.

"We have found this Grammar, by practical experiment with a couple of young children, very serviceable and satisfactory. It is specially intended by its authors for use in preparing for competitive examinations; but it begins at the beginning, and is simple enough to be placed in the hands of the youngest. It will be enough to say that Messrs. Hunt and Wullemin have given evidence on every page of their experience in teaching, and that the result of their labours must be to diminish very notably the labour of all who make use of their books. 'The Oxford and Cambridge French Grammar' deserves high commendation."—*Hereford Times*.

"After an attentive examination of this New French Course we find that it comprises a careful and complete series of lessons, well adapted to prepare pupils for the examinations referred to on the title-page, and for others of a similar kind. The information is clearly and simply set forth, and the exercises are sufficiently full to impress the matter on the mind and memory of the pupil."—*The Schoolmaster*.

"We congratulate MM. Hunt and Wullemin on the result of their labours, and wish them every success with their new publication."—*The Hereford Journal*, Jan. 14, 1882.

A French Grammar for English Public Schools

AND ENGLISH STUDENTS PREPARING FOR PUBLIC EXAMINATIONS.

By **GUSTAVE H. DORET,**

*Head Foreign Master of King's School and Clergy Orphan School, Canterbury;
Queen Elizabeth's Schools, Faversham and Sevenoaks;
Grammar School, Maidstone.*

1 vol., 8vo, 128 pages, cloth. Price 3s.

The EXERCISES. 1 vol., 8vo, cloth. Price 3s.

I HAVE yielded to the wishes of my numerous pupils and friends, and in the present book offer a Grammar which, at all events, has the advantage of being short, clear, and concise. It has been my especial aim to write for *English* pupils, and, after an experience in preparing for public examinations of over twenty years, it is my belief that this little work will be found particularly useful to the student, on account of its simplicity and brevity—characteristics which will enable him, without any great effort, to learn it by heart. I have not rested content with my own views as to the requirements of English boys, but have sought the advice of University men who have spent the greater portion of their lives in public-school work, and to them, one and all, I tender my sincere thanks for the help afforded.

G. H. D.

ROULIER, A., Fellow Univ. Gallic.

A Synopsis of French Grammar.

48 Pages, small 8vo. Cloth, Price 6d.

Ten Minutes' Examination in French.

By **A. D'OURSY, B.A.,**

Lecturer on French Literature at the University College, Bristol.

In Paper Wrapper, Price 6d.

The French Examiner.

Containing Grammatical Questions and Exercises, French and English Idiomatic Expressions, thoroughly explained Selections from English Authors and French Newspapers, with Philological and Grammatical Notes

By **VICTOR OGER,**

Lecturer on French Language and Literature, University College, Liverpool.

1 vol., small 8vo, cloth. Price 2s. 6d.

SPIERS'

Note-Book for Modern Languages

The object of this Note-Book is to encourage and facilitate the systematic taking down of Notes from either Lectures or Private Reading in the French, German, or Italian Languages.

1 Vol., small 8vo. 136 pages. Limp cloth. Price 8d.

Charlin's French Course.

FIRST STEPS.

1 Vol., 32 pages. Wrapped. Price 3d.

BY THE SAME AUTHOR

Inductive Grammar of Colloquial French.

Adapted to give a Systematic Mastery of the Accidence, Syntax, Vocabulary, and Idioms mostly required for colloquial purposes.

1 Vol. Cloth. 212 Pages. Price 2s.

The First Sixty-Seven Exercises.

CAN BE HAD SEPARATELY.

In Paper Wrapper. 32 Pages. Price 2d.

FRENCH COMPOSITION.

**The Children's Own Book of
French Composition,**

A SERIES OF EASY EXERCISES ON IDIOMATIC CONSTRUCTION
ADAPTED FOR THE USE OF YOUNG PEOPLE, AND BASED UPON
THE STORIES CONTAINED IN

Hachette's Children's Own French Book.

THE ENGLISH PART

By the Rev. E. C. D'AUQUIER, M.A.,

Clare College, Cambridge;

Head Master of the South-Eastern College, Ramsgate;

One of the Examiners to the Irish Board of Intermediate Education.

1 vol., small 8vo, 192 pages, cloth, price 1s. 6d.

THE FRENCH PART

By ELPHÈGE JANAU,

Assistant French Master, Christ's Hospital, London.

1 vol., small 8vo, 192 pages, cloth, price 1s. 6d.

With a Preface by JULES BUÉ, M.A., &c.

OPINIONS OF THE PRESS.

"The words *imitation* and *variation* indicate the writer's method of teaching his younger pupils. He sets before them a series of French phrases and sentences, then refers to rules, and gives aid in making variations and putting them into French. We have often used the same plan and found it good. When connected with a narrative interest (as in this case) this method gives pleasure to young students."—*The Athenæum*, April 21st.

"This little book merits high praise."—*Vanity Fair*.

"The arrangement of the book is excellent."—*Civil Service Gazette*.

"M. d'Auquier has himself used the examples in his book with unflinching success."—*Manchester Examiner and Times*.

"It is excellent in all respects."—*Sunday Times*.

"The method is novel, ingenious, and effective."—*The Nonconformist*.

"M. d'Auquier's plan does seem both new and good."—*The Tablet*.

"We like the plan of this work and the way in which it has been carried out."
—*The Schoolmaster*.

Primer of French Composition.

CONSISTING OF ANECDOTES, FABLES, Etc.

Written in Easy English, with Grammatical Notes and a Complete Vocabulary,

By PAUL BLOUËT, B.A.,

Late Head French Master of St. Paul's.

1 Vol., 80 Pages. Limp Cloth. Price 1s.

The success obtained by the "Class-Book of French Composition" has induced me to prepare a "Primer of French Composition" on the same plan, with this difference, that the Notes are more numerous, and that the pieces, instead of being chosen from standard English authors, have been specially written in easy English, so as to make them perfectly free from idiomatic expressions.

I intend that a pupil of average ability, after going through this Primer, ought to be able to write a piece of French without making any gross grammatical errors.—P. BLOUËT.

CLASS-BOOK OF FRENCH COMPOSITION.

WITH AN ENGLISH-FRENCH VOCABULARY

By PAUL BLOUËT, B.A.,

Late French Master, St. Paul's School, London.

New Edition. 1 vol., small 8vo. Cloth. Price 2s. 6d.

The compiler has chosen amusing and interesting pieces by English Authors, and given all the rules of French Grammar that refer to each sentence to be translated into French. The compiler has aimed at writing a class-book which may enable a young pupil to learn his grammar, or an advanced one to revise it, *whilst translating*.

The increasing success of the "Class-Book of French Composition" clearly shows that the method of teaching French Composition by giving hints to pupils, instead of giving them whole sentences translated, is being well appreciated.

"This book deserves to take rank with Mr. Sidgwick's 'Greek Composition,' and a higher compliment we cannot pay it....."—*Journal of Education*, May, 1890.

"Blouët's 'Class-Book of French Composition' will be found a most valuable guide to the idiomatic rendering of English into French. The extracts given for translation are most amusing and interesting, and the pupil who goes through the exercises carefully, using the assistance given in the notes and references, will learn much which he could pick up nowhere but from the conversation of a cultivated Frenchman."—*Literary Churchman*, Aug. 20, 1890.

KEY TO THE SAME.

(For Teachers only.)

1 vol., small 8vo. Cloth. Price 2s. 6d.

FRENCH COMPOSITION.

**The Children's Own Book of
French Composition,**

A SERIES OF EASY EXERCISES ON IDIOMATIC CONSTRUCTION,
ADAPTED FOR THE USE OF YOUNG PEOPLE, AND BASED UPON
THE STORIES CONTAINED IN

Hachette's Children's Own French Book.

THE ENGLISH PART

By the Rev. E. C. D'AUQUIER, M.A.,

Clare College, Cambridge;

Head Master of the South-Eastern College, Ramsgate;

One of the Examiners to the Irish Board of Intermediate Education.

1 vol., small 8vo, 192 pages, cloth, price 1s. 6d.

THE FRENCH PART

By ELPHÈGE JANAU,

Assistant French Master, Christ's Hospital, London.

1 vol., small 8vo, 192 pages, cloth, price 1s. 6d.

With a Preface by JULES BUE, M.A., &c.

OPINIONS OF THE PRESS.

"The words *imitation* and *variation* indicate the writer's method of teaching his younger pupils. He sets before them a series of French phrases and sentences, then refers to rules, and gives aid in making variations and putting them into French. We have often used the same plan and found it good. When connected with a narrative interest (as in this case) this method gives pleasure to young students."—*The Athenæum*, April 21st.

"This little book merits high praise."—*Vanity Fair*.

"The arrangement of the book is excellent."—*Civil Service Gazette*.

"M. d'Auquier has himself used the examples in his book with unfailing success."—*Manchester Examiner and Times*.

"It is excellent in all respects."—*Sunday Times*.

"The method is novel, ingenious, and effective."—*The Nonconformist*.

"M. d'Auquier's plan does seem both new and good."—*The Tablet*.

"We like the plan of this work and the way in which it has been carried out."
—*The Schoolmaster*.

Primer of French Composition.

CONSISTING OF ANECDOTES, FABLES, Etc.

Written in Easy English, with Grammatical Notes and a Complete Vocabulary,

By PAUL BLOUËT, B.A.,

Late Head French Master of St. Paul's.

1 Vol., 80 Pages. Limp Cloth. Price 1s.

The success obtained by the "Class-Book of French Composition" has induced me to prepare a "Primer of French Composition" on the same plan, with this difference, that the Notes are more numerous, and that the pieces, instead of being chosen from standard English authors, have been specially written in easy English, so as to make them perfectly free from idiomatic expressions.

I contend that a pupil of average ability, after going through this Primer, ought to be able to write a piece of French without making any gross grammatical errors.—P. BLOUËT.

CLASS-BOOK OF FRENCH COMPOSITION.

WITH AN ENGLISH-FRENCH VOCABULARY

By PAUL BLOUËT, B.A.,

Late French Master, St. Paul's School, London.

New Edition. 1 vol., small 8vo. Cloth. Price 2s. 6d.

The compiler has chosen amusing and interesting pieces by English Authors, and given all the rules of French Grammar that refer to each sentence to be translated into French. The compiler has aimed at writing a class-book which may enable a young pupil to learn his grammar, or an advanced one to revise it, *whilst translating*.

The increasing success of the "Class-Book of French Composition" clearly shows that the method of teaching French Composition by giving hints to pupils, instead of giving them whole sentences translated, is being well appreciated.

"This book deserves to take rank with Mr. Sidgwick's 'Greek Composition,' and a higher compliment we cannot pay it....."—*Journal of Education*, May, 1880.

"Blouët's 'Class-Book of French Composition' will be found a most valuable guide to the idiomatic rendering of English into French. The extracts given for translation are most amusing and interesting, and the pupil who goes through the exercises carefully, using the assistance given in the notes and references, will learn much which he could pick up nowhere but from the conversation of a cultivated Frenchman."—*Literary Churchman*, Aug. 20, 1880.

KEY TO THE SAME.

(For Teachers only.)

1 vol., small 8vo. Cloth. Price 2s. 6d.

Elements of French Composition.

AN EASY AND PROGRESSIVE METHOD FOR THE TRANSLATION
OF ENGLISH INTO FRENCH.

WITH A COMPLETE VOCABULARY.

By V. KASTNER, M.A.,

*Officier d'Académie; Hon. Fellow of Queen's College, London;
French Lecturer in Owens College and Victoria University, Manchester.*

New Edition. 1 vol. Cloth Price 2s.

THE present publication consists of two parts. In the *first part*, a close comparison has been attempted of the French and English syntaxes, and while the principles common to both languages have been but slightly touched upon, considerable stress has been laid on the idiomatic structure of French.

The changes introduced, in 1877, by the French Academy, in the use of accents and the spelling of compound and foreign words have been carefully noted, and numerous exercises added, with a view of impressing the Rules more deeply on the student's memory. To meet the requirements of the case, it has been found necessary to make those Exercises consist chiefly of detached sentences; but care has been taken that each sentence should contain some interesting thought, or convey useful information. Commonplace and meaningless phrases have been altogether excluded.

The *second part* includes one hundred easy pieces for rendering into French (Anecdotes, Historical Facts, &c.), each requiring half an hour of preparation.

"Professor Kastner has produced a very scholarly work, and the very complete vocabulary is not its least meritorious feature."—*School Board Chronicle*.

"We think the book cannot fail to be very acceptable to teachers, and most useful to pupils."—*School Guardian*.

"The three Parts of which this manual is composed may be described by the three degrees of comparison—good, better, best."—*Journal of Education*.

KEY TO THE SAME.

(For Teachers Only.)

1 Vol., 8vo. Cloth. Price 2s. 6d.

HALF-HOURS OF FRENCH TRANSLATION;

OR,

EXTRACTS FROM THE BEST ENGLISH AUTHORS TO BE RENDERED
INTO FRENCH;

AND ALSO PASSAGES TRANSLATED FROM CONTEMPORARY
FRENCH WRITERS TO BE RE-TRANSLATED.

ARRANGED PROGRESSIVELY WITH IDIOMATIC NOTES.

By **ALPHONSE MARIETTE, M.A.,**

*Professor and Examiner of the French Language and Literature at King's College,
London;*

Late French Teacher to the Children of H.R.H. the Prince of Wales.

New Edition. 1 vol., small 8vo, 392 pages. Cloth, price 4s. 6d.

"Professor Mariette is a teacher without dulness, who adds to a close intimacy with the literature of his own country the relish of a well-read Englishman for English books. The first part of his excellent little volume, entitled *Half-hours of Translation*, is a well-chosen series of extracts from good English writers, very various in style, and in the form of idiom employed. Now it is the prose of Macaulay, now the prose of Charles Lamb that yields an extract for translation into French; this passage is from Dr. Johnson, that from Mr. Dickens. The range of selection is, in fact, over the whole of the wide field of English prose, between the essays of Lord Bacon and those of contemporary journalists. The choice of each extract has been obviously founded not upon its merits more than its convertibility into French. Every passage may be so translated that a good translation shall seem to contain not the words only but the thoughts also, and some one of the moods of a Frenchman. In foot-notes carefully appended to each passage, the labour of a pupil is lightened, or the work of self-education is assisted—by the supply of fragments of translation where the two languages differ in idiom. In the second part of the book, Professor Mariette has taken the trouble to translate from contemporary French authors choice illustrations of the French of to-day, and so to translate them that they may be by a skilful hand faithfully returned to France. Here again notes help the student to secure a mastery over French idiom, but the help becomes less frequent as the volume draws towards a close. In the extracts from French writers there is the same regard paid to variety of tone, and the student who throughout the first part of the book is speaking the thoughts of his own land in the language of a neighbour, in the second part of the book, when he does not mistranslate, is actually writing French thoughts in the Frenchman's way."—*Examiner*.

"A very useful school-book for students of French . . . Independently of its educational uses, this is really a most amusing book, and one over which an idler might be tempted to dawdle for a whole morning."—*Literary Gazette*.

KEY TO THE SAME.

1 vol. small 8vo, 300 pages. Cloth, price 6s.

ROULIER, A., Fellow Univ. Gallie,
Late French Master at the Charterhouse;
Professor of French Language and Literature in Bedford College, London;
and Assistant Examiner in the University of London.

The First Book of French Composition.

Materials for Translating English into French,
FOR ELEMENTARY CLASSES.

1 vol., small 8vo. cloth,

New Edition, carefully revised, Price 1s. 6d.

THE KEY to the Above. (*For Teachers only.*) Cloth, 2s. 6d.

The First and Second Editions of this Volume were Published under the title, "The Charterhouse First Book of French Composition."

This work is designed for beginners, and may be put into the hands of any persons knowing the elementary rules concerning substantives, articles, and adjectives, and the conjugation of regular verbs.

The Second Book of French Composition.

Materials for Translating English into French,
FOR ADVANCED CLASSES.

1 vol., small 8vo, 320 pages, cloth, Price 3s.

THE KEY to the Above. (*For Teachers only.*) Cloth, 3s.

"Much as we liked M. Roulier's First Book of French Composition, this second instalment pleases us perhaps still more. It opens with a short but lucid recapitulation of the rules explained minutely in the previous volume, and thus two purposes are answered; scholars, in the first place, need not go to the expense of purchasing the introductory book; whilst those who have used it, and are desirous of referring to some of the rules, can do so at once. The volume itself is divided into two sections; we have first a series of chapters containing a theoretical part, illustrated by short exercises; and, secondly, a collection of extracts arranged in progressive difficulty, *without rules*, but still, in the case of the first twelve pieces, accompanied by a minimum of notes. The concluding fragments, taken from the examination papers set in the University of London and elsewhere, are meant to test the pupils in various degrees of proficiency."—*School Board Chronicle*.

G. H. PERINI'S
EXTRACTS IN ENGLISH PROSE
From the Best Authors.

ARRANGED PROGRESSIVELY FOR TRANSLATION INTO OTHER LANGUAGES.
The Extracts are divided into numbered Sections, to facilitate translation at sight, in Classes.

112 pages, 8vo, Cloth. Price 2s.
An almost indispensable book for Students preparing for the Higher Examinations.

"THE BRIDGE;"
Or, EXERCISES on USEFUL ENGLISH WORDS,
IDIOMATIC PHRASES, and PROVERBS, for Translation into other Languages.

SECOND EDITION. Price 1s.

The above book is on the same plan as the Questions on the Grammar and Idioms of the French Language.

MATERIALS FOR FRENCH TRANSLATION
Being SHORT EXTRACTS from ENGLISH AUTHORS.

SELECTED AND PROVIDED WITH NOTES
By **CHARLES A. FEDERER, L.C.P.**
1 Vol., Cloth. Price 1s. 6d.

SECOND EDITION, Enlarged and Improved,
THE KEY to the Above. Price 2s 6d (for Teachers only.)

AN INTRODUCTION TO FRENCH AUTHORS

By **ANTOINE CHARLIN,**
Late French Master at the Presbyterian Ladies' College, Melbourne.
Second Edition. Price 1s.

It is a common practice among students who translate a French author to write out with their English equivalents the passages that could not have been readily and correctly understood without the help of either a dictionary or a translation. Those notes are then looked over again and again until a more lasting impression has been left than would be the case if equal attention were given to all the parts of the text. The present work may be considered a systematically-arranged collection of those 'etacles.

The author's uncommon success, as testified in the public examinations of his pupils, warrants him in affirming that candidates who can translate (not merely glance over) the present text, will not meet with more than two or three obstacles in any piece of modern French that can be given in examinations.

TECHNICAL VOCABULARY.

ENGLISH AND FRENCH.

By **Dr. F. J. WERSHOVEN.**

1 vol., 16° cloth.

Price Three Shillings.

OPINIONS.

IRON (London), XIV., No. 355: . . . The plan adopted for French and German has now been adopted for the present work, with results which we are glad to characterise as remarkably happy. The application to technical matter is made with great skill and intelligence. The chapter on chemical terminology is particularly full and satisfactory; the mining and metallurgical sections are also full. The respective differences of idiom have been keenly appreciated.

THE MINING JOURNAL (London), No. 2307: The admirable little book is one which all technical students and professional men should possess themselves of.

MONITEUR INDUSTRIEL, VI., No. 33. Indispensable pour ceux qui veulent étudier la littérature technique étrangère.

HOFRAT PROF. DR. R. VON WAGNER: Ein überaus nützliches und zeitgemässes Unternehmen.
[Chem. Jahresbericht, 1879, p. 521.]

PROF. DR. K. MÜLLER (Halle): Der Verfasser verdient den Dank Aller, indem er seine Aufgabe mit ebenso viel Fleiss und Geschick, als Kenntniss und geschmackvoller Anordnung des Stoffes löste.
[Natur, No. 51.]

ENGLISH AND GERMAN:

1 vol., 16° cloth.

Price 3s. 6d.

FRENCH AND GERMAN.

1 vol., 16° cloth.

Price 2s. 6d.

FRENCH LITERATURE.

Outlines of French Literature.

Leading Facts and Typical Characters.

A SHORT GUIDE TO FRENCH LITERATURE FROM THE COMMENCEMENT TO THE END OF 1880.

WITH TWO CHRONOLOGICAL TABLES, AN INDEX, ETC.

New Edition, Revised and Augmented. Cloth. Price 1s. 6d.

The Outlines are intended to meet the wants of two classes of Students, namely, those who have not yet formed an intimate acquaintance with French Literature, and those who, in view of an Examination, wish to take a brief survey of the ground over which they have travelled.

Beginners will have their attention arrested by those authors and literary events with which everyone should be familiar, *whilst the table of suggested readings, at the end of the volume, contains a list of the typical masterpieces best calculated to serve as a foundation for more extended studies.*

"MR. GUSTAVE MASSON'S 'Outlines of French Literature' contains a great amount of information in very small space. His book is trustworthy, and is capable of being very useful as an introduction to the study of French literature." *Scotsman.*

"Primers and *résumés* are now so completely the order of the day that M. Masson's 'Outlines' will no doubt be welcomed as a matter of course. The present little work does not aim at anything beyond a syllabus which pupils may develop at leisure, and which can likewise be used as a memento by students who wish to take in without difficulty the leading facts and typical characters in the history of French intellectual life. The chronological table which follows the 'Outlines' contains every date of importance, and the list of suggested readings given from the programme issued by the authority of the Minister of Public Instruction in Paris, will prove of much service to all those who, having little spare time at their disposal, want to be directed at once to the best authors and the most noteworthy productions. M. Masson's volume is, so far as we are aware, the first attempt of the kind, and its elementary character commends it specially to the notice of School Board teachers."

School Board Chronicle.

VAPEREAU, G.
ESQUISSE D'HISTOIRE DE LA LITTÉRATURE FRANÇAISE
Cloth, 1s. 6d.

DEMOGEOT.
HISTOIRE DE LA LITTÉRATURE FRANÇAISE.
1 vol. 4s.

GÉRUIEZ.
HISTOIRE DE LA LITTÉRATURE FRANÇAISE.
2 vols. 7s.

ÉTUDES SUR LA LITTÉRATURE FRANÇAISE

CORNEILLE—RACINE

EXTRAITS DU LYCÉE, OU COURS DE LITTÉRATURE

PAR
J. F. LA HARPE

EDITED BY
JULES BUÉ,

HONORARY M.A. OF OXFORD; TAYLORIAN TEACHER OF FRENCH, OXFORD; FRENCH
EXAMINER, ETC.

1 vol., small 8vo. 240 pages. Cloth, price 8s.

This book is composed of the best parts of that section of La Harpe's *Lycée*, or *Course of French Literature*, which refers to French tragedy, as represented by Corneille and Racine. The object of the Editor is to supply the English student with a reading book explaining the beauties and defects of the plays which are generally read in schools and for examination, from the point of view of a French Professor addressing an audience of French students.

The following appreciation of La Harpe's criticisms, coming from a well-known authority, may serve to account for the Editor's choice:—

Dans son *Cours de Littérature*, en reprenant une à une les pièces de Racine, La Harpe développe d'heureuses ressources d'analyse, et il fait l'éducation de ses auditeurs. L'ancienne tragédie française (je dis ancienne, parce qu'elle n'existe plus) avait ses règles, ses artifices, ses convenances, que Racine surtout avait connus et portés à la perfection, et dont il était devenu l'exemple accompli. La Harpe les entendait et les sentait plus que personne, et il est le meilleur guide en effet, du moment qu'on veut entrer dans l'économie même et dans chaque partie de ce genre de composition pathétique et savante.—*SAINT-REUVÉ, Causeries du Lundi.*

LES ÉCRIVAINS FRANÇAIS

LEUR VIE ET LEURS ŒUVRES

OU

HISTOIRE DE LA LITTÉRATURE FRANÇAISE

PAR
P. BARRÈRE.

2^e Edition Revue et Corrigée,

PAR
A. BARRÈRE,

Professeur de langue française à l'Académie Royale Militaire de Woolwich
et à l'Institut Royal de l'Artillerie.

1 vol. Small 8vo. 506 pages. Cloth, price 6s. 6d.

CHOICE READINGS FROM FRENCH HISTORY.

EDITED, WITH NOTES, INDICES, GLOSSARY, &c.

By GUSTAVE MASSON.

Complete in 3 vols. small 8vo, cloth. Price 2s. 6d. each.

PART I.

From Roncevaux to Montlhéry (778-1465).

1 vol. small 8vo, with a Map. Cloth, 2s. 6d.

PART II.

From Pavia to the Death of Henry IV. (1525-1610).

1 vol. small 8vo, 224 pages. Cloth, 2s. 6d.

PART III.

From the Accession of Louis XIII. to the Battle of Waterloo.

1 vol. small 8vo, 256 pages, with 2 Maps. Cloth, 2s. 6d.

"M. GUSTAVE MASSON has been well advised in drawing up a short volume of selections from old French history to serve at once as a reading book and a historical manual. It is to be hoped that the little book may be widely used, for its intrinsic value is great, and the delusion (almost as prevalent in France as in England) that old French is an unreadable jargon cannot be too soon removed. The selections are made very judiciously."—*Saturday Review*.

"THE 'Choice Readings' is a book we can recommend with unusual pleasure. Senior pupils, male or female, will thus be able to study the progressive modifications in the French language, at the same time that they learn something of French History. We have seldom seen a book of which, in its class, we approve so highly."—*Literary Churchman*.

THE 'Choice Readings from French History' is a scholarly book. The notes are full, and the glossary is a treasure of old French. The map shows the state of the country at the accession of the Valois. Altogether the book is one of the best we ever saw of the kind."—*Graphic*.

"ILLUSTRATES mediæval literature in a very interesting way."—*Daily Chronicle*.

"WE trust that the volume may encourage all who can read French to turn to this interesting guide, and be by it led back to the rich stores of ancient literature on which the less valuable light literature of modern France has unfortunately fallen so thickly as to have almost obscured it from our sight."—*Public Opinion*.

SECTION III.

MODERN AUTHORS.

Carefully edited with English Notes, etc., by some of the most eminent French Masters in this country.

(The Editors' Names are placed in Parenthesis.)

VOL. 1.—About. La fille du Chanoine, la Mère de la Marquise (BRETTE et MASSON). Cloth, 2s.

VOL. 2.—Lacombe, PAUL. Petite Histoire du Peuple Français (BUE, JULES). Cloth, 2s.

VOL. 3.—Töpffer. Histoire de Charles, Histoire de Jules (BRETTE). Cloth, 1s.

VOL. 4.—Witt. Derrière les Haies (DE BUSSEY). Cloth, 2s.

VOL. 5.—Villmain. Lascaris (DUPUIS). Cloth 1s. 6d.

VOL. 6.—Musset. Pierre et Camille, Croisilles, etc. (MASSON). Cloth, 2s.

VOL. 7.—Ponsard. Le Lion Amoureux (DE CANDOLE). Cloth, 2s.

VOL. 8.—Guizot. Guillaume le Conquérant (DUBOURG). Cloth, 2s.

VOL. 9.—Guizot. Alfred le Grand (LALLEMAND). Cloth, 2s. 6d.

VOL. 10.—Chateaubriand. Aventures du dernier Abencerrage (ROULIER). Cloth, 1s.

VOL. 11.—Scribe. Bertrand et Raton (BUE, JULES). Cloth, 1s. 6d.

VOL. 12.—Mennechese. Lazare Hoche (BUE, HENRI). Cloth, 1s. 6d.

VOL. 13.—Pressensé. Rosa (MASSON). Cloth, 2s.

VOL. 14.—Mérimée. Colomba (BRETTE). Cloth, 2s.

VOL. 15.—Maistre, Xavier, DE. Un Voyage autour de ma Chambre (BUE, JULES). Cloth, 1s.

VOL. 16.—D'Aubigné. Bayart (BUE, JULES). Cloth, 2s.

VOL. 17.—Saintine. Picciola. Book I. (BAUME.) Cloth, 1s.

VOL. 18.—Saintine. Picciola. Books II. and III. (BAUME.) Cloth, 1s. Vols. XVII. and XVIII. in one vol. complete, 1s. 6d.

A Vocabulary of some of the least familiar words in Picciola. By an English Head Master. Price 6d.

VOL. 19.—Mennechese. Bertrand Du Guesclin (BUE, JULES). Cloth, 2s.

MODERN FRENCH AUTHORS—(Continued).

- VOL. 20.—Lamartine, A. De.** Christophe Colomb (A. C. CALPIN). Cloth, 1s. 6d.
- VOL. 21.—Staël, Madame De.** Le Directoire (V. OGER). Cloth, 1s. 6d.
- The Key to a Series of Twelve Examination Papers set on Le Directoire, and a Translation of all the Quotations given in the Notes to Messrs. Hachette and Co.'s Edition, by VICTOR OGER. Price 1s. 6d.
- VOL. 22.—Dumas, A.** La Tulipe Noire (BLOUNT, L. P.). Cloth, 1s. 6d.
- VOL. 23.—Bernardin de Saint-Pierre.** Paul et Virginie. (A. J. DUBOUE.) Cloth, 1s. 6d.
- VOL. 24.—Vigny, Alfred De.** Cinq-Mars (VICTOR OGER). Cloth, 2s. 6d. With the Notes, 3s. 6d. The Notes separately, 1s. 6d.
- VOL. 25.—Souvestre.** Au Coin du Feu (H. LALLEMAND). Cloth, 1s. 6d.
- VOL. 26.—Bnault, E.** Le Chien du Capitaine (HENRI BUI). Cloth, 1s. 6d.
- VOL. 27.—Witt, Madame De, née Guizot.** De Glacens en Glacens. A Story of Napoleon's Invasion of Russia (L. DELBOS). Cloth, 1s. 6d.
- VOL. 28.—Zeller, E.** Richelieu. Illustrated. (HENRI TESTARD.) Cloth 2s.
- VOL. 29.—Zeller, E.** Henri IV. et Marie de Médicis. Illustrated. (STEPHANE BARLET.) Cloth, 2s.
- VOL. 30.—Zeller, Jules.** François I. Illustrated. (GEORGE PETILLAU.) Cloth, 2s.
- VOL. 31.—About.** Le Roi des Montagnes. Adapted for English Schools. (HENRI TESTARD.) Cloth, 2s.
- VOL. 32.—Hugo, Victor.** L'Œuvre complète de Victor Hugo. Extracts. With Portrait and Autograph. Cloth, 1s. 6d.
- The same with Historical and Explanatory Notes (H. LALLEMAND.) Cloth, 2s. 6d.
- VOL. 33.—Quinet.** Lettres à sa Mère. (V. KASTNER.) Cloth 2s.
- VOL. 34.—Lamartine, A. De.** Jeanne d'Arc. (VICTOR OGER.) Cloth, 1s. 6d.
- VOL. 35.—Theuriet, André.** Les Enchantements de la Forêt. (H. LALLEMAND.) 1 vol. 8vo, illustrated. Cloth, 2s. 6d.

MODERN FRENCH AUTHORS.—(Continued).

- VOL. 36.—**Saint-Germain.** Pour une Épingle. (KASTNER.) Cloth, 2s.
- VOL. 37.—**Vigny.** La Canne de Jonc. (A. CLAPIN.) Cloth, 1s. 6d.
- VOL. 38.—**Augier and Sandeau.** Le Gendre de M. Poirier (G. PETILLEAU.) Cloth, 2s.
- VOL. 39.—**Balzac.** Eugenie Grandet. (G. PETILLEAU.) Cloth, 2s.
- VOL. 40.—**About, Edmond.** Nouvelles et Souvenirs. (A. P. HUGUENET.) Cloth, 2s.
- VOL. 41.—**Thierry, Augustin.** Récits des Temps Mérovingiens. Books 1 to 3. Illustrated. (H. TESTARD.) Cloth, 2s.
- VOL. 42.—**Thierry, Augustin.** Récits des Temps Mérovingiens. Books 4 to 7. (H. TESTARD.) Cloth, 2s.
- VOL. 43.—**Dumas.** Un Drame de la Mer. (A. CLAPIN.) 1s.
- VOL. 44.—**Zamartine.** La Bataille de Trafalgar. (A. CLAPIN.) 1s.
- VOL. 45.—**Malet.** Sans Famille (Capi et sa Troupe). (FRANÇOIS TAYLER.) Cloth, 1s. 6d.
- VOL. 46.—**Malet.** Sans Famille (Sous Terre). Cloth, 2s.

